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The Morgan Gallery has been emphasizing ceramics during 1982-83 in anticipation of the 3rd International Ceramics Symposium of the Institute of Ceramic History to be held in Kansas City on October 14-16, 1983. For more information on the Symposium contact: Symposium, 855 Rockwell Lane, Kansas City, MO 64112. 816 753 5299.

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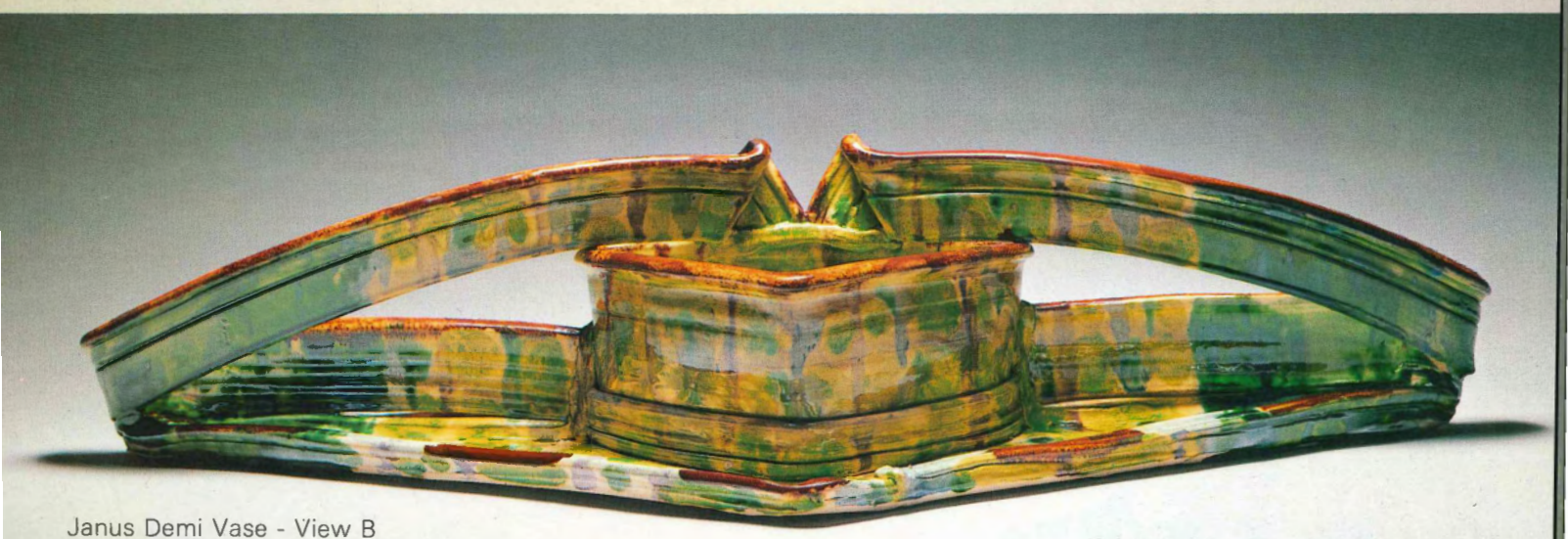

Janus Demi Vase - View B

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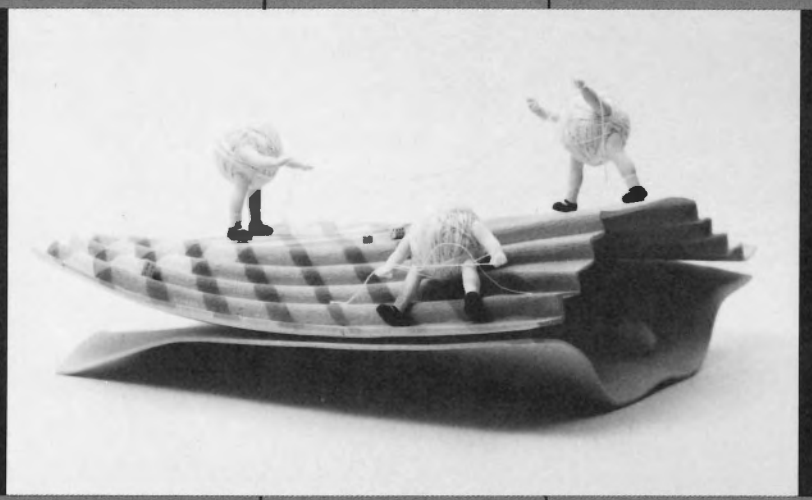

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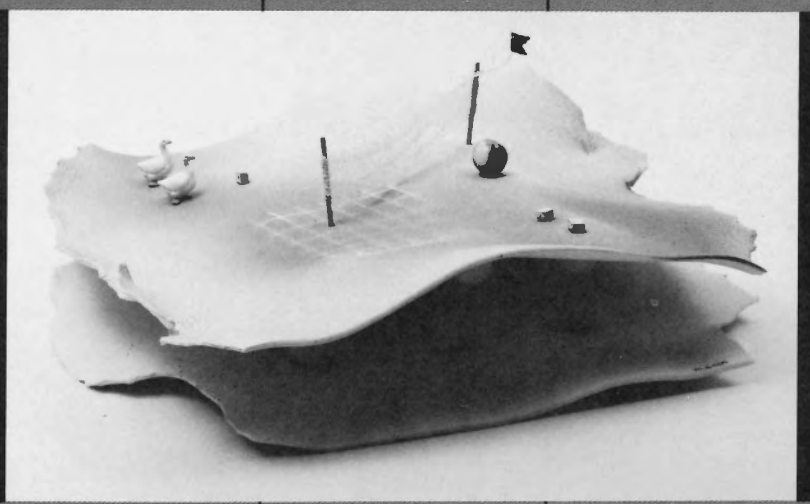

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(Cover) Untitled *(1983) by Lidya Buzio, 14" (35 cm) high. Photo: Brad Guice.*

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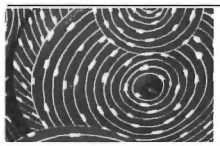

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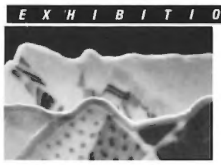

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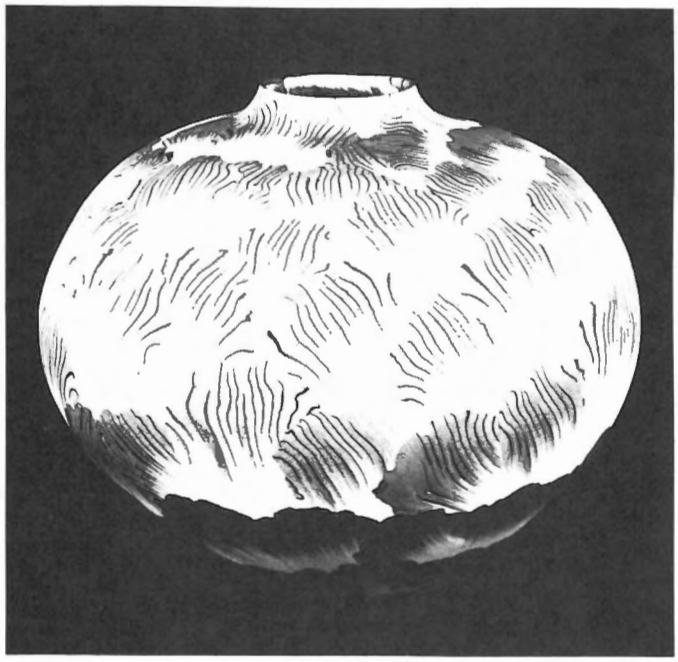

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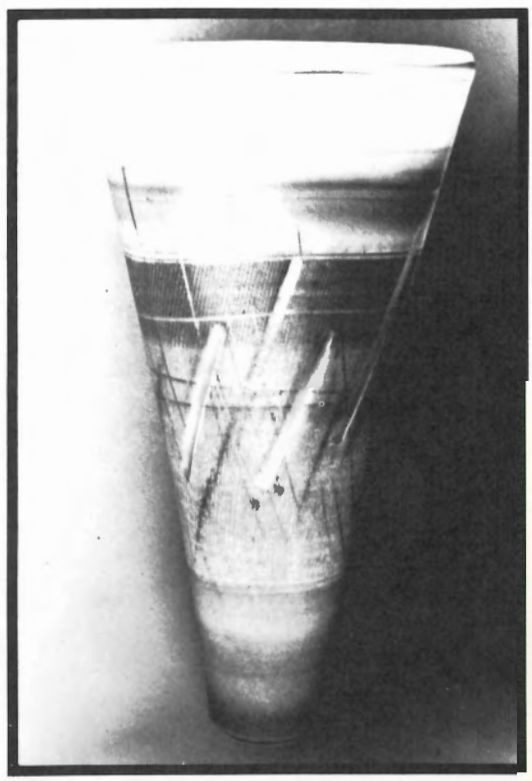

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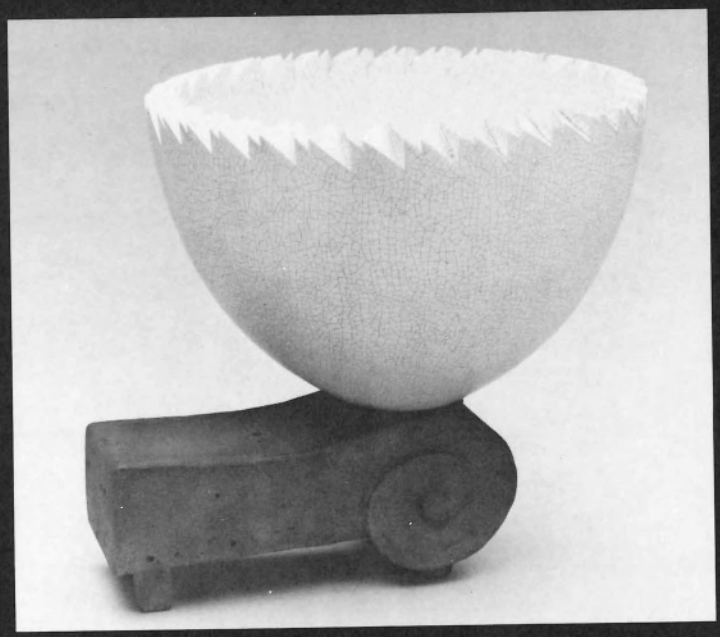

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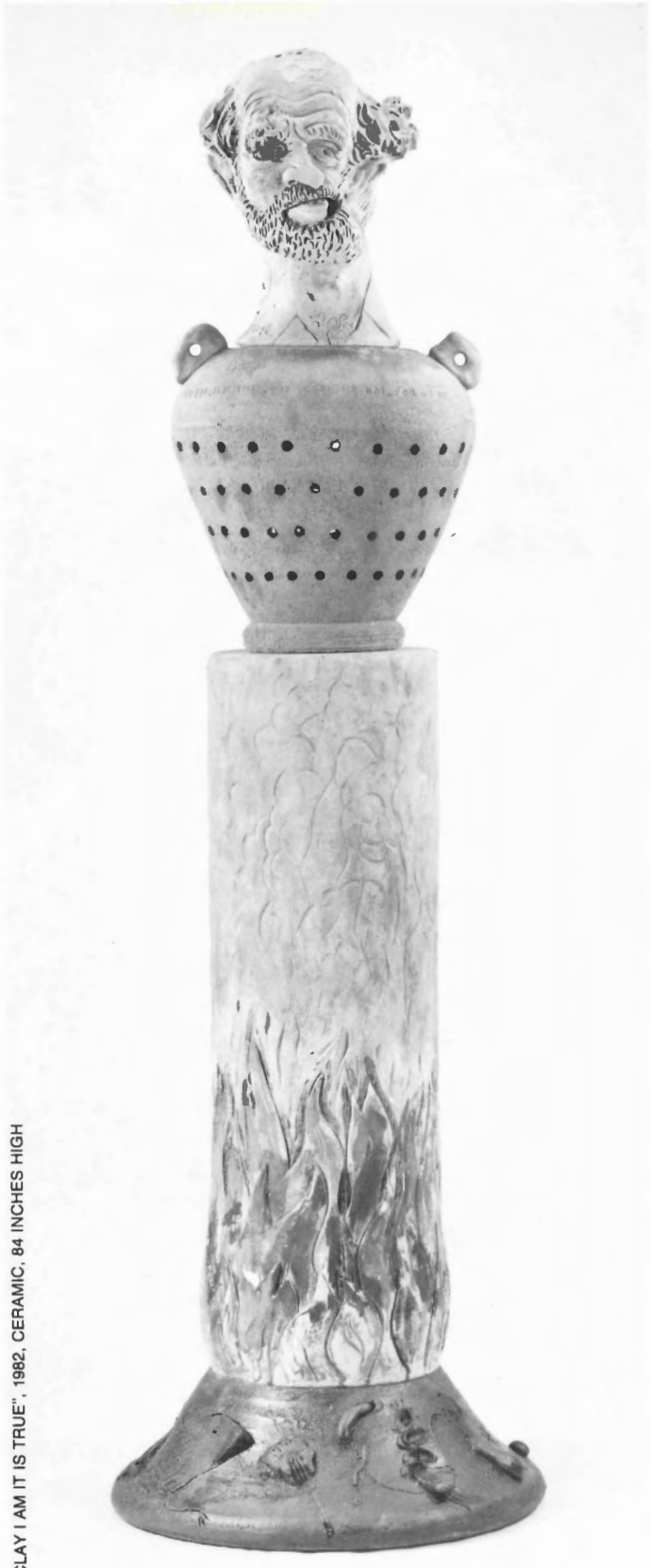

"CLAY I AM IT IS TRUE", 1982, CERAMIC, 84 INCHES HIGH

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May

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June: Museum Boymans van-Beuningen, Rotterdam
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Marylyn Dintenfass

April Kingsley

Quadrille *(1979), 72" x 72" x 3" (180 x 180 x 7.5 cm). (Right) installed at Benton & Bowles, Inc., New York. Photos: John O'Donnell.*

During the seventies, countless women artists made the crucial and difficult move from home to studio and from an intimate personal mode to a more public, universally accessible style. Ceramist Marylyn Dintenfass was among them, but when she moved she took with her the excess baggage of negative associations that have so long burdened her medium. Thinking positively, as is her wont, she found ways to turn the material needs of the ceramic medium into an advantage by organizing the first cooperative industrial workspace for women in her Westchester town. And her choice of clay served to humanize, one might even say feminize, the otherwise impersonal, large-scale architectural commissions that have occupied her in recent years.

Like many other women making their first artworks, Dintenfass celebrated her newly liberated feminine sexuality in overtly voluptuous abstract images, covert references to the female body. But by 1978 only the sensuous handling of the clay and the soft, clothlike, folded imagery remained to speak as a whisper of things feminine, as they did, for example, in *Autumn Palette.* For her, as well as for a number of other women at this time, the Minimalist grid with its gentle, soothing repetitiveness and its sense of progression or sequence became the compositional format of choice, and she continues to explore its potential today. Clay readily lends itself to the production of nearly identical shapes, its oldest function as container assured by its easy replicability. But it is clay's lack of absolute predictability that makes its application to the grid so valuable. The effects of chance, those little differences, the subtle shifts from one unit to the next, are what bring the rigidity of the grid to life.

When Dintenfass manipulates the grid, it seems as malleable as the material from which it was constructed. Or more, perhaps, like fabric or paper than high-fired porcelain. The sagging folds and rounded corners of *Quadrille* (1979), installed at Benton & Bowles, New York, form interior curvilinear shapes that belie the rigidity of the separate squares comprising its sixteen-unit grid. Its organic naturalness, while addressing the soft sofa and curved desk that accompany it, also relaxes the stiffness of the architectural setting. Agnes Martin's grids are pale pink and blue; Michelle Stuart's are formed of "Mother's" earth that has been rubbed lovingly into their surface; Paula Tavins sewed hers in little canvas bag units; and Howardena Pindell covers hers with a snowfall of confettilike paper dots and sequins. Marylyn Dintenfass's grids are no less softly feminized, despite their actual porcelain-hardness.

Dintenfass intuitively exploits clay's chameleonlike adaptability. She uses it not for its *trompe l'oeil* reproductive potential, but for its illusionistic imitativeness, profiting in the way thin sheets of wet porcelain clay can be handled like cloth, bunched, folded, draped, or like paper, the rough, untrimmed edges closely resembling the edges of handmade paper. The effect is not deliberate, but rather a natural outcome of her earlier involvement with those materials.

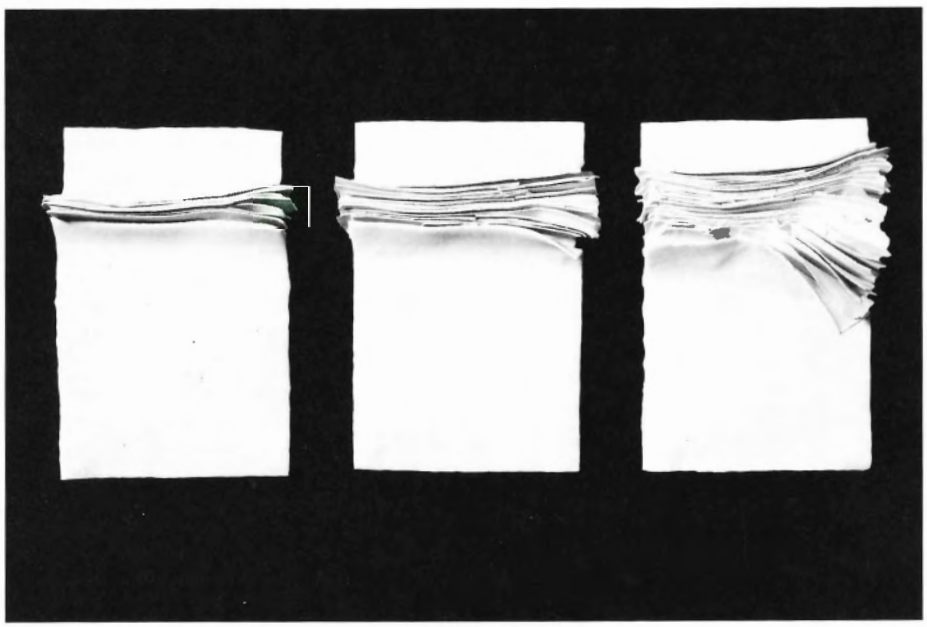
Both of her major commissioned installations—*Virgula* (1980), now in the New York offices of Main, Hurdman, Inc., and *Cubic Themes* (1981), in the IBM offices in Charlotte, North Carolina—seem deceptively paperlike on first glance. *Cubic Themes* seems to be comprised of stacks of deckle-edged paper, while the modules in *Virgula* resemble sheets of thick handmade paper folded at right angles like cards. Whether pierced by ceramic rods *(Virgula)* or seemingly strung in padlike bunches on ceramic tubes, the penetration of the shapes augments their illusion of paperlike vulnerability.

The tubes and rods are the linear elements she uses most to play against the larger planes and to create illusions that manipulate one's perception of the work. Often this is done to orient the work to its architectural setting, and to mediate the architecture and the people inhabiting it. In *Cubic Themes,* Dintenfass picks up the two main horizontal divisions of the lobby's other walls in the two dark rows or tubes that cut across the whitish vertical bands that comprise the main body of the piece. The "tubes" unify the work's three main sections; the upper, larger one "stringing" three huge, chunky triangular wedges across the gap on the left, while the lower, smaller-scaled one strings three medium-sized cubes across the gap on the right. All this serves to push the work physically and psychologically out into the viewer's space while linking it tightly to the room's design.

The rods in *Virgula* function subtly and differently, conveying the illusion of a

Autumn Palette *(1978), 24" x 72" (60 x 180 cm). Photo: Rich Baldinger.*

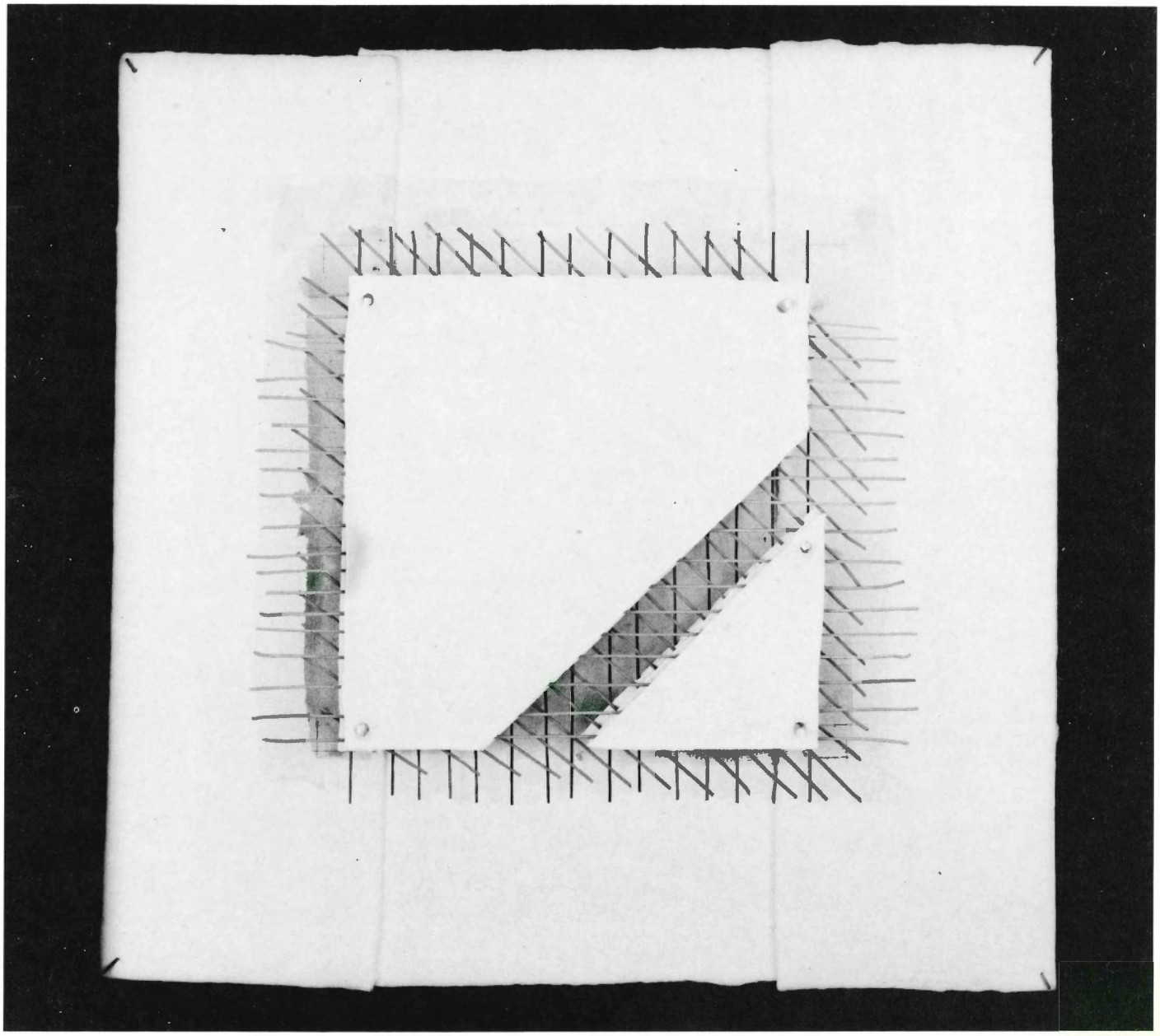
Straight Progression *(1979), 24" x 54" x 6" (60 x 135 x 15 cm). Photo: John O'Donnell.*

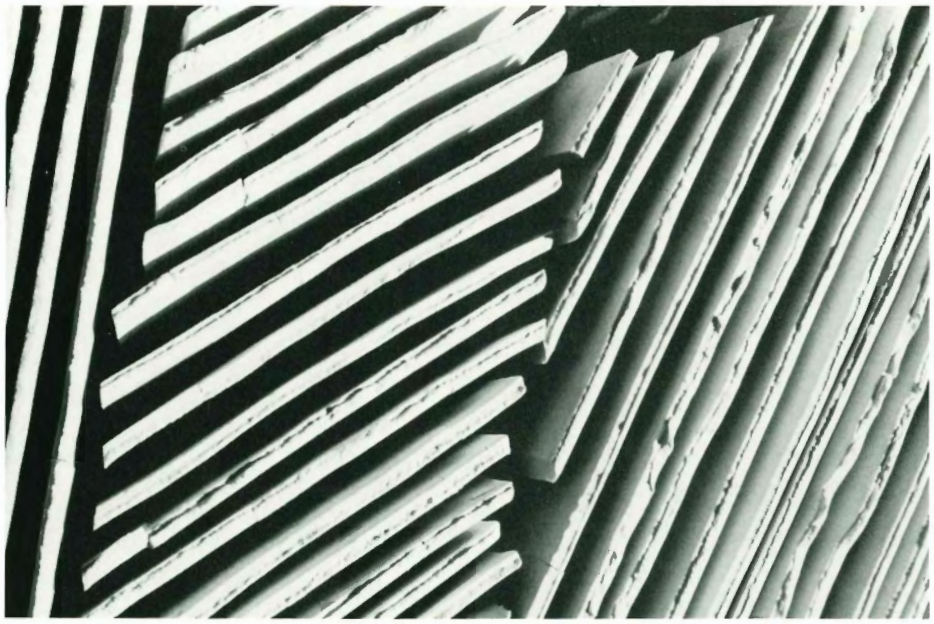


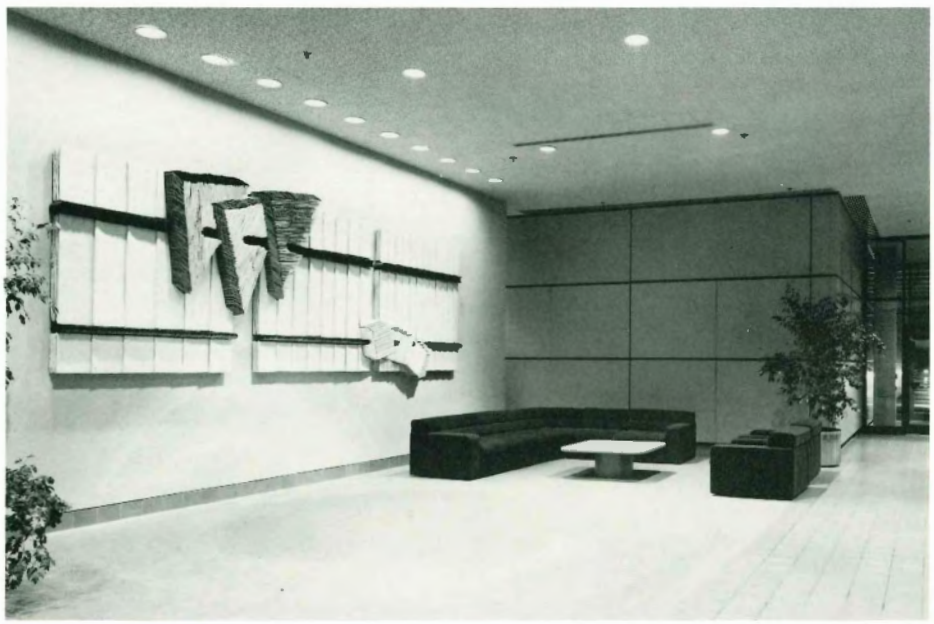
simple geometrical system of parallel and diagonal linear elements reading against and in counterpoint to the square, right-angled units. Actually the system is quite complex, but what's important about its complexity is that the artist has succeeded in overlaying a mechanical, ceramic process with a conceptual one. The skill it took to make dozens of nearly identical modules of unglazed grolleg porcelain (tinted with ochre/iron chromate oxide mist) is not denied, but rather emphasized by the design in which it is put to use. Dintenfass belongs to the new breed of ceramic sculptors who relish their technical triumphs. Yet they are not content to rest on their laurels within the confines of craft. She finds the engineering of complex wall works a fascinating challenge. Process is important in its own right, as it is for any fine artist. So too is the concept, the image. The aim is not simply to produce a well-made object that one may use and enjoy aesthetically, no matter how beautiful; rather, it is to make ambitious work that engages the viewer on a larger scale, holding its own formally, technically, and conceptually against the best painting and sculpture of its time.

April Kingsley teaches art history and is a freelance contributor to numerous art journals. Last May she organized an "East Coast Clay" exhibition at the Sculpture Center, New York, where she is curator.

Traces: I *(1980), 24" x 24" x 6" (60 x 60 x 15 cm). Photo: John O'Donnell.*



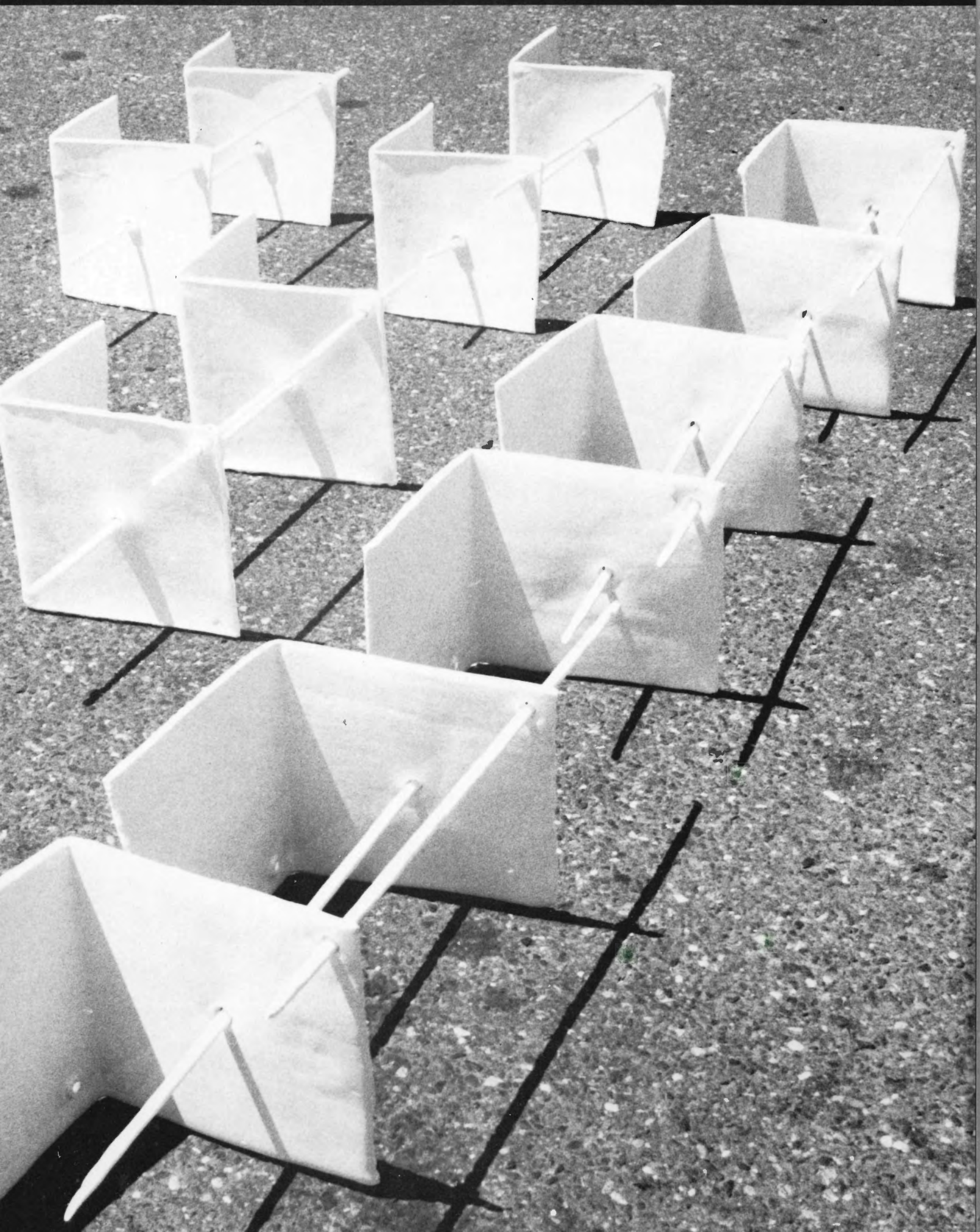




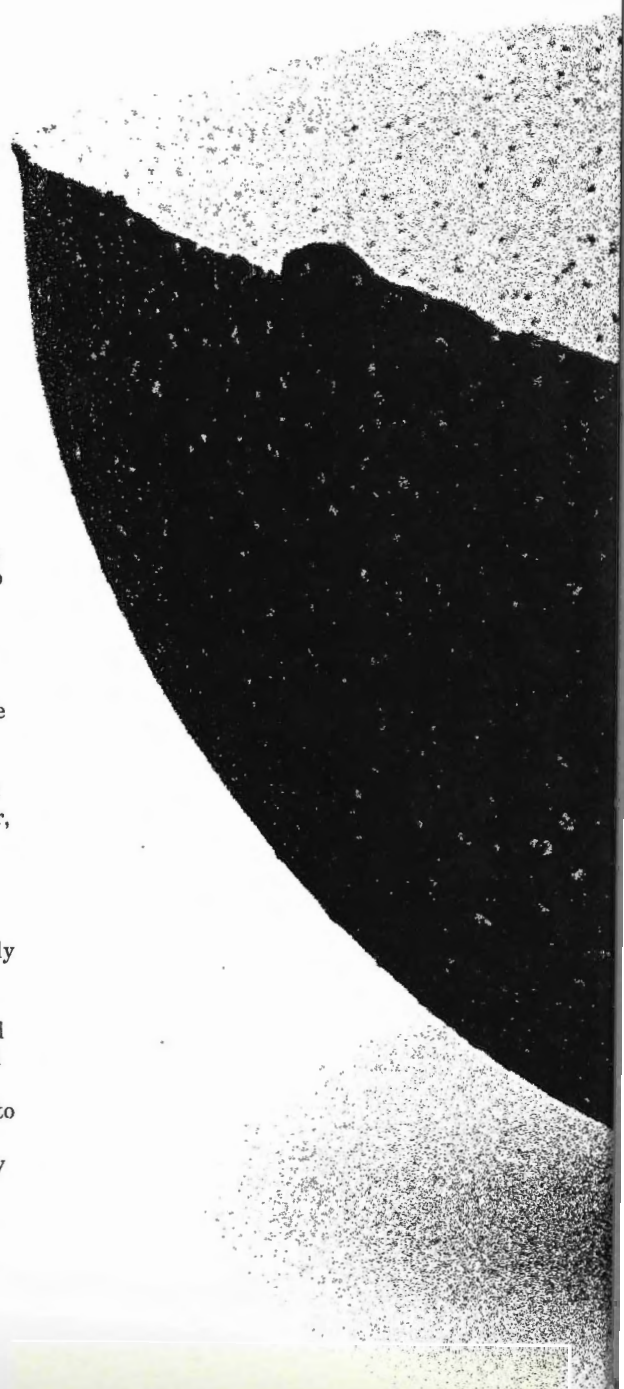
(Detail) Cubik Themes *(1981), 84" x 240" x 9" (210 x 600 x 22.5 cm). Photo: Joann Sieburg-Baker.*

Cubik Themes *installed at IBM, Inc., Charlotte, North Carolina. Photo: Joann Sieburg-Baker*

Virgula *(1980), modules 8" x 8" (20 x 20 cm). Photo: John O'Donnell.*



Celestial Bodies



Susan Wechsler

The drive to construct cosmologies is far older and more primitive than the urge to make systematic observations of the heavens.
Thomas Kuhn

Christina Bertoni appears to be structuring her own universe with hemispherical bowls. And while the influence of astronomy remains strong, she is not concerned with its scientific accuracy. Rather, she uses its imagery to speculate about the nature of our immediate world.

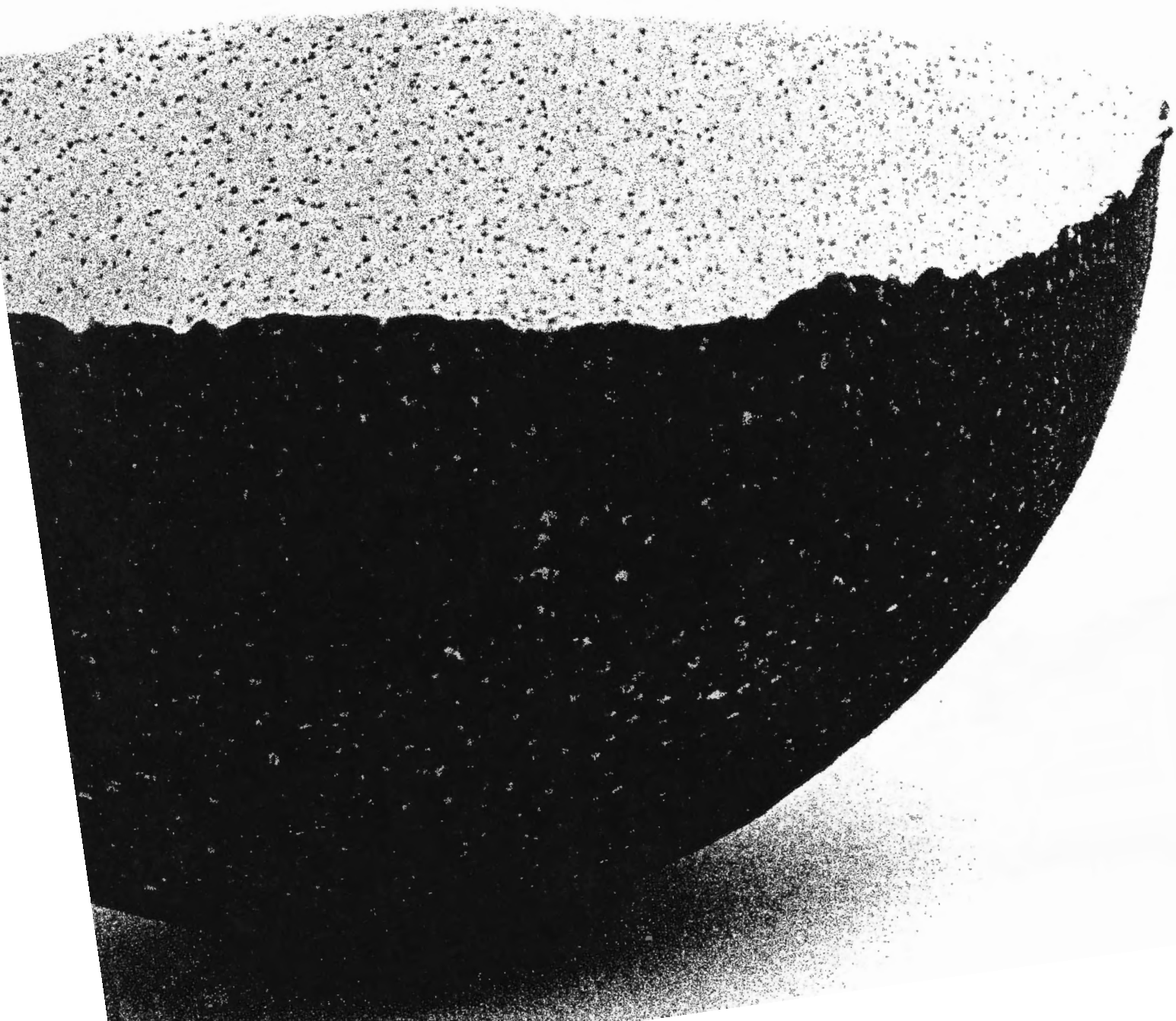
Just as a star map locates planets and describes the behavior of celestial bodies, Bertoni's diagrammatic drawings contain metaphysical clues to the mysteries of human behavior, "to the way things are," as she says. And just as the sky constantly moves and changes, so do our moods and expectations. Like star trails, Bertoni's markings suggest movement—as well as the repetition, ambiguity, and concentricity of our actions and appearances. This theme of paradox is emphasized by her forms, which are unstable yet don't fall over, and by her use of elementary shapes like circles and squares, which are made complex by the drawings they bear. And although she is content to present her concepts in vessel form, these are containers of ideas. Each is a self-contained world, expressing a singular thought, and, like all vessels, is intimate—we hold a microcosm within our hands.

While art historians tend to isolate the drawing or decoration of a pot from its pottery context, the ceramic artist is conscious of the implicit integration of surface and form. For Bertoni, the bowl presents a more complex artistic problem; it provides a two-sided drawing surface to investigate the conflicts, tensions, and harmony of inside/outside. "Outside and inside are always ready to be reversed, to exchange their hostility," writes Gaston Bachelard. In Bertoni's *White Circuit,* the curved lines on the inside converge and merge with those on the outside; there is almost no separation between the two. As if one inverted bowl were set atop another, the effect is of a totally integrated form. Even its central hole suggests that the lines flow from one side to the other without beginning or end. When viewed from above, the bowl seems simultaneously a plate and a solid sphere.

This deliberate figure/ground ambiguity and spatial depth confusion is emphasized by the artist's proclivity toward black and white. The contrast reinforces such universal metaphors for duality as white to black, life to death, positive to negative, good to bad, outside to inside. The severity engages our intellect rather than our emotions; this is surely cerebral work.

When confronted with the duality of outside/inside, Bachelard observed, philosophers think of the "profound

Black Shell *(1982), 9" (22.5 cm) diameter.*



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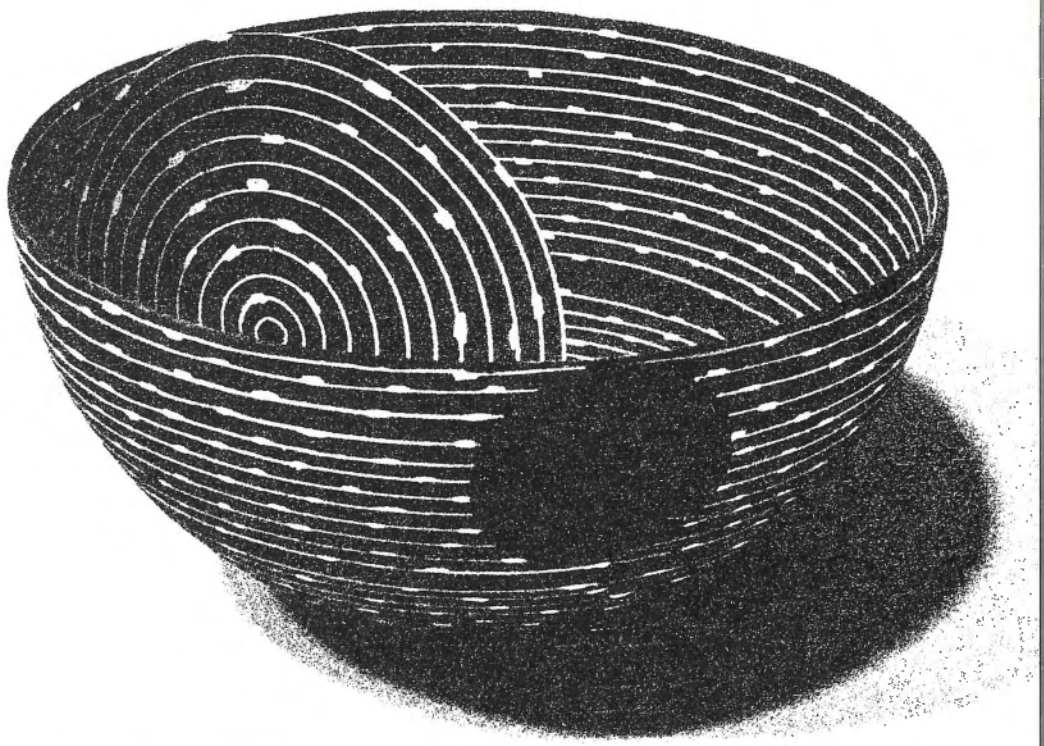


Equinox *(1982). Courtesy Impressions Gallery, Boston.*

Flat Circuits *(1982), 14" (35 cm) diameter. Courtesy Impressions Gallery, Boston.*

Black Radio *(1982), 9" (22.5 cm) diameter. Courtesy Impressions Gallery, Boston.*

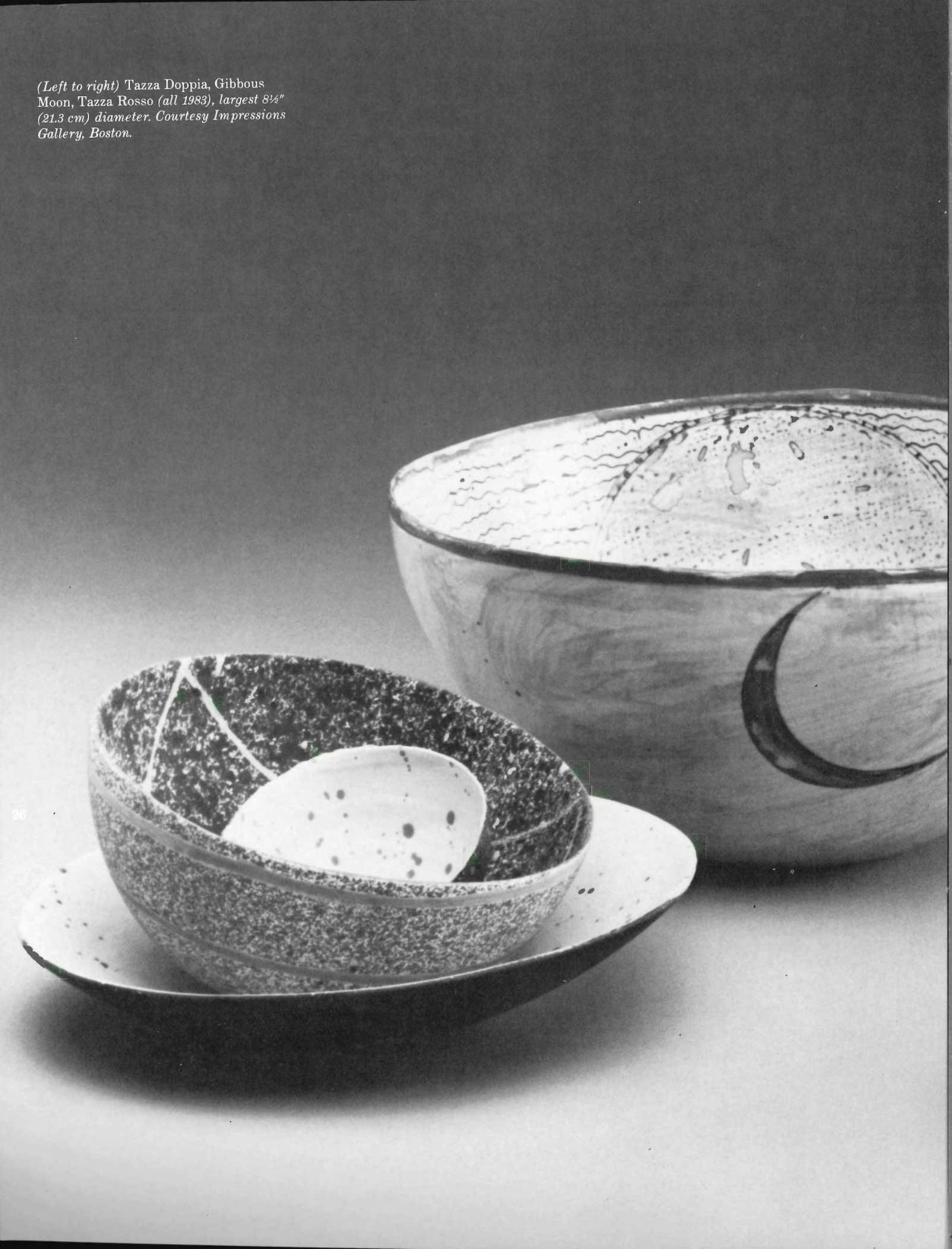
metaphysics of being and nonbeing, rooted in an implicit geometry which confers spatiality upon thought." In addition to the juxtapositions of positive/negative, outside/inside, Bertoni translates space into archetypal symbols common to all cultures and experiences. The wheel represents the cyclical nature of the universe, for example, while the spiral represents ambiguity—it moves in and out, forward and backward, both expanding and contracting.

This simultaneity is sometimes emphasized in three dimensions as well. In *Flat Circuit,* the interior of the bowl is filled with several partially constructed bowl forms, one inside the other. Both interior and exterior surfaces are covered with undulating lines of curves, spirals, and concentric units resembling solar systems. This structural and two-dimensional organization of "worlds within worlds" suggests infinite cosmologies. Although color is used here, it is subdued, kept to a minimum; the overall impression is one of darkness, like the night.

Although the content of the work is metaphysical, the designs are inspired by technology. Bertoni's titles read like notes in a scientific manual: *Short Circuit, Cold Poles, New Fuse, Round Zone/Flat Zone, Valence Shift.* And although she views these bowls as contemplative, the artist delights in the visual rhythms of their designs. Her drawing maintains a light and precise clarity that complements the thin-walled, intimate forms. Her playful optical illusions and fine, delicate sense of pattern ultimately make these bowls more than intellectual exercises.

Christina Bertoni's cosmologies seem simple in execution, but when contemplated more closely, they reveal a serious intention that exceeds their easy-to-read surfaces. How *does* one express such metaphysical notions simply with space and line? In *Psychological Reflections,* Carl Jung speaks of powerful images of the soul that can be neither denied nor ignored: "For comparison, I can only think of the starry night sky, for the equivalent of the inner world can only be in the outer world; and just as we experience this world through the medium of the body, so I experience that other world through the medium of the soul." Like the night sky, Bertoni's bowls exist in that outer world; it remains for us to seek their core.

Susan Wechsler is a New York-based writer and the author of Low-Fire Ceramics *(Watson-Guptill Publications, 1981). This article is adapted from the exhibition catalogue,* Who's Afraid of American Pottery, *organized by the Dienst Beeldende Kunst, 's Hertogenbosch, the Netherlands.*



(Left to right) Tazza Doppia, Gibbous Moon, Tazza Rosso *(all 1983), largest 8½" (21.3 cm) diameter. Courtesy Impressions Gallery, Boston.*

The Early Literature of China Decorating

Ruth Irwin Weidner

In 1904, when Mary Louise McLaughlin (1847–1939) published a new edition of her *China Painting: A Practical Manual for the Use of Amateurs in the Decoration of Hard Porcelain,* her publishers saw fit to note boldly on the title page: "Twentieth Thousand."[1] This conspicuous accounting of copies provides a clue not only to the success of McLaughlin's guide, but also to the widespread popularity of china decorating in America; McLaughlin's three editions of *China Painting* were only one title of many which comprise the literature devoted to this branch of art between the late 1870s and World War I.[2]

This rich body of literature—manuals and guides, specialized periodicals, and informative advertising materials—is of considerable interest to historians of American art and culture. A perusal of its content makes it immediately apparent that the literature of china painting was concerned with much more than matters of basic instruction in technique. Leaders of the movement used the pages of periodicals and guides to ideologize about artistic advances and purposes, and to inspire amateur artists to view creative pursuits as more than recreational pastimes. Moreover, the dozens of editions of manuals and issues of magazines disseminated a corpus of designs which reached a wide popular audience—perhaps the largest audience in American artistic history up to that time.

The American interest in china decoration was an artistic development that has been acknowledged as an important antecedent to (and in some respects an integral part of) this country's Art Pottery Movement, but has otherwise received little critical attention as an artistic or social phenomenon. This is unfortunate, for an understanding of its facets will provide clues to popular attitudes toward arts and crafts in the period 1875–1920. Perhaps this popular interest (which in its own time was frequently referred to as a "craze") may be best introduced by a listing of its major characteristics. In addition to its apparent widespread popularity, one might also note that it was primarily a leisure activity for women, and that those who sought involvement in this activity were (as McLaughlin's subtitle has informed us) for the most part "amateurs." And, it was, in general, a home craft.

The foregoing statements, however, provide only a one-dimensional description of the movement's qualities. A study of the related literature reveals several other characteristics that are vitally important to our understanding of its essence and impact. First, a participation in china decoration required a certain degree of social organization, if only in the relatively loose and flexible bonds between teacher and student, club leadership and members, or merchant and consumer. Second, it was a financial venture for many persons. A cursory glance through the literature reveals at once how many of its leaders sold kilns, marketed colors, conducted classes, published manuals, or edited journals.[3] Third, there was a genuine encouragement for the development of not only technical proficiency but also artistic integrity and excellence. And last, there was a persistent emphasis on the "American" qualities of the art, in conflict with a desire to emulate foreign methods, companies, and design types. This duality is manifested in the contrast between publications which advised, for example, exclusive use of American-made china bodies, and other writings which blithely advertised or advocated the superiority of French-made porcelain blanks, Royal Worcester finishes, or instruction in the "Dresden Method," "Old Delft" style, or "Sèvres" type of ware.

An enthusiasm for china painting grew directly from the 1876 Centennial Exhibition at Philadelphia, where American women were inspired by displays of ceramic art. As a widespread interest or movement, china decoration apparently sprang up rapidly in areas including but not limited to Cincinnati (where it had been introduced several years earlier), New York City, St. Louis, East Liverpool, Ohio, Chicago, Buffalo, Milwaukee, and Newark, New Jersey; and activity can be traced to hundreds of smaller communities as well. Responsible for some of the earliest instruction was Edward Lycett, an English artist who worked in New York City from the early 1860s.[4] Those to whom Lycett and

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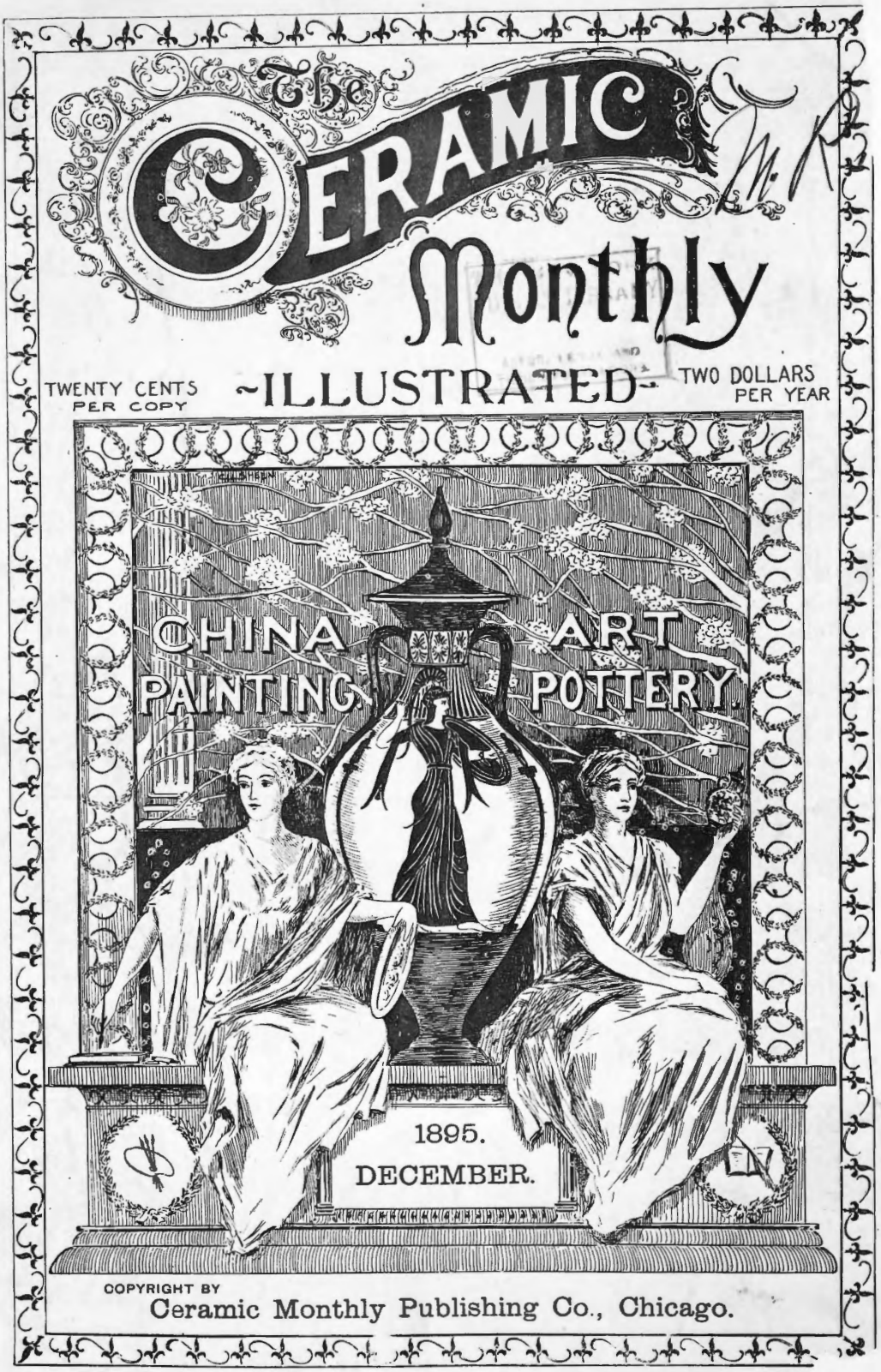
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SUPPLEMENT BY SHIRAYAMADANI

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other early instructors introduced the art trained many others. As early as 1880 an anonymous writer commented on this art's popularity: "To-day in almost every family in our larger cities one member at least has taken up pottery or porcelain painting."[5]
The china painter's work was essentially and primarily that of overglaze painting, that is, the surface decoration of a previously fired hard china blank or body with mineral colors, followed by one or more firings at relatively low temperatures. Underglaze decoration, as well as being somewhat more complicated artistically and technically, was not practical for those without ready access to a kiln. It should be emphasized, however, that this is the very point at which the china decorating movement and the Art Pottery Movement intersect. The more precocious china decorators tended to find overglaze work limiting, and sooner or later were attracted to the broader possibilities inherent in underglaze decoration and pottery making itself. From here it was but a short step to the kind of experimentation and individuality of artistic statement which we associate with the Art Pottery Movement.

This study will focus on the literature directed toward the "typical amateur" in the surface decoration of white china. Although many men were students or practitioners of china painting, the typical amateur was either a young unmarried woman or a married lady with sufficient leisure time to devote a considerable number of hours to the pastime; in either case she could afford to invest in what must have been a costly array of materials and tools. (In addition to mineral colors and white china bodies, she needed brushes, stipplers, palette knives, burnishers, tracing papers, solvents, and perhaps even more specialized implements and supplies.)
Moreover, in the course of her work she probably felt the need for at least elementary—if not ongoing—instruction, for which she paid by the lesson or week. More than likely her initial interest in this avocation was piqued by a teacher who advertised classes accessible to her home or, and more important, by the availability of a kiln nearby. One supposes that there was a strong element of contagion in china painting and that enclaves of enthusiasts quickly surrounded qualified teachers, supply shops, and the all-important kiln. An amateur could mail pieces for firing, but the delays and careful packing necessary must have whetted an appetite for owning one's own kiln, as many decorators did when cheaper home gas kilns became available.[6] A major attraction of china decoration was the social interaction it fostered. Not only were numerous local classes and clubs available, but national exhibitions encouraged broader participation.[7] A painter's initial successes might well lead to frequent exhibition of her works and to her accepting pupils of her own.
In all probability this hypothetical American china decorator owned at least one instruction manual, and after 1887 was likely to have subscribed to a periodical which brought the ideas and encouragement of the movement's leaders to her door. And she almost certainly possessed a collection of commercial "studies" or specially prepared illustrations that she might copy directly or use as a source of details. The many guides to china decoration that began appearing after the Centennial Exhibition were led by M. Louise McLaughlin's first edition of *China Painting* in 1877. A quotation from her introduction attests not only to the author's own higher vision (McLaughlin was an early and influential leader of the Art Pottery Movement) but also to the level of encouragement and example which was set for thousands of persons who were drawn to china painting in this era:

There will be no true revival of any branch of art unless founded upon study of nature and the adoption of her principles to design, and there will likewise be no advance possible to the individual art student without this study and practice.[8]

It is important to note that McLaughlin's initial remarks in this small volume (which might be described as one which launched a movement) indicate that her conception of china decoration was fraught with a sense of artistic responsibility. Thus, the remarks which set the tone for the movement directed a quest for artistic excellence far more elevated and purposeful than one would suppose necessary for decorating teacups and fruit bowls with floral motifs.
Perhaps the most interesting of all of the manuals is that compiled by Susan Stuart Goodrich Frackelton (1848-1932). A Milwaukee artist whose outstanding achievements included establishing a china decorating works, playing an instrumental role in organizing the National League of Mineral Painters, introducing a line of portable gas kilns, and developing a new type of dry water colors, Frackelton made her literary contribution with *Tried By Fire.*[9] This she dedicated "TO MY PUPILS, from the Atlantic to the Pacific, hoping to smooth the paths which have been found rough, and to 'keep the fire alive.'"[10] Herein, the author addresses numerous purely pragmatic concerns, beginning with chapters on "Colors," "Designs," and "Choosing a Teacher." Her practical instructions are pithy and direct. For example: "A six-by-six tile makes a very good palette"; "Never buy a cheap brush"; "Always accomplish as much with one stroke as possible"; and, "It is generally best . . . to give two fires."[11]
But Frackelton also addresses the American fascination with European products, and the contemporary reluctance to emphasize native design sources:

We adore things which are imported, and we distrust the things which are our own. We realize our youth, and doubt our judgment. We lack in self-respect. A thing is beautiful only as it is like something from Europe. All that our public wish our potters and decorators to do is to make imitations of Sèvres, Dresden, or Royal Worcester, and sell them cheaper than the "real."[12]

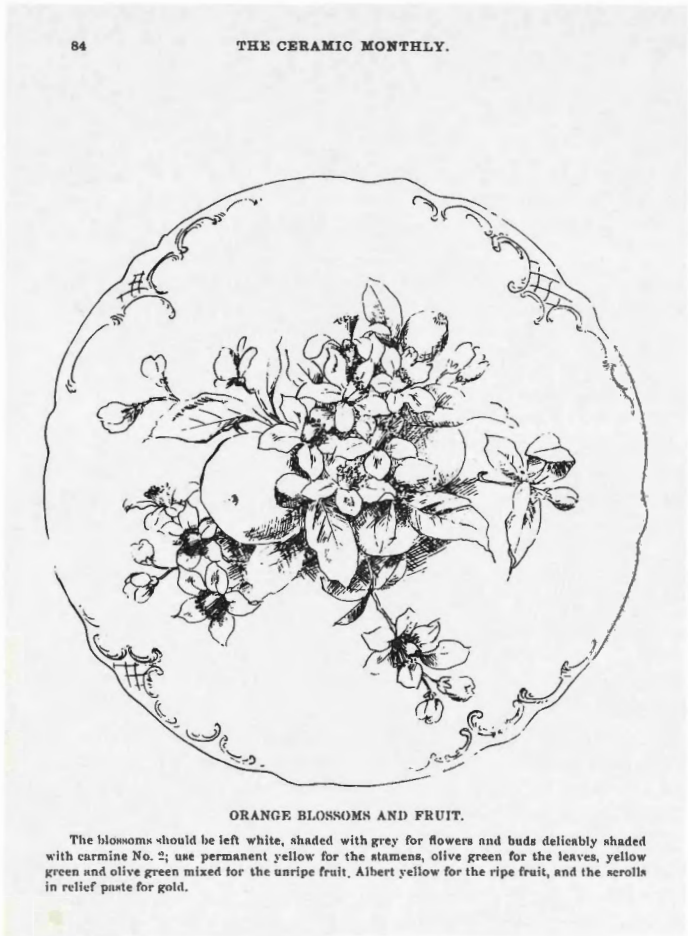
China decorators are reminded that if they seek inspiration in American scenery or native design sources, they have the power to help change this attitude:

This is all fast wearing away, and the more each one of you help, the sooner the wall will be torn down. How the children of this generation will laugh at it all in another fifty years, if such strides are taken as there have been in the last ten.[13]

In this context it should be noted that one of the highlights of *Tried by Fire* is a color illustration of several of Frackelton's North American landscapes, published as Plate VII in both the first and third editions.

A third manual selected for brief discussion is L. Vance-Phillips's *Book of the China Painter* (1896),[14] a 311-page compilation that includes forty-four chapters and three appendices. The first chapters in this thorough manual are technical in nature, and provide an introduction to artistic basics. Subsequent chapters are more specialized: "Border Decoration (Wild Rose)," "Flower Painting from Memory," "Realistic Treatment of Fruit," "The Painting of Birds," and "Palette for Figure Painting." Vance-Phillips even includes chapters on "Decorations in Boucher Style," and "The Correction of Errors After Firing." His appendices illustrate a game set and a fish set designed by the well-known potter Charles Volkmar (in addition to a chapter, "Hints on Underglaze," by Volkmar). In the first pages of his thorough compendium, Vance-Phillips makes it clear that he advocates original work, inspired by nature, but not a slavish reproduction. "Imitation must be subordinated to the requirements of harmony," he stated, and "Great latitude is allowed . . . in the drawing of stems and other accessories in plant forms when a certain direction of line is needed."[15] He also believed:

A plate of fine porcelain has in itself rare elements of beauty: the circular form, the pure, white ware, and the shining glaze are all charming in themselves; and it follows that these admirable points should be brought out by the decoration.[16]



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ORANGE BLOSSOMS AND FRUIT.

The blossoms should be left white, shaded with grey for flowers and buds delicately shaded with carmine No. 2; use permanent yellow for the stamens, olive green for the leaves, yellow green and olive green mixed for the unripe fruit. Albert yellow for the ripe fruit, and the scrolls in relief paste for gold.

Photographs courtesy of the Research Libraries of the New York Public Library Astor, Lenox and Tilden Foundations.

Before 1890 the manuals were supplemented by journals devoted to the art of decorating ceramics. The first was *China Decorator,* a monthly "Devoted exclusively to the art of decorating china with mineral colors, and the firing of the same." Edited by Mrs. O. L. Braumuller, it was published in New York from 1887 through 1901. Although there are few extant copies, it is worth seeking for the picture of the earlier years of American china painting that its advertisements and features offer.

Next to appear on the market was *The Ceramic Monthly;* the cover design of this Chicago publication indicated its dual purposes: "China Painting" and "Art Pottery." Prices for "Persons who desire to club together and subscribe for the *Ceramic Monthly*" were twenty cents per issue or two dollars per year. Published between 1895 and 1900, its contents included articles, reviews of exhibitions, hints and directions, questions from readers, and colored studies accompanied by instructions, such as the "Carnation Study" by Mariam L. Chandler.[17]

This attention to following instructions and copying studies was a limitation in china painting, encouraging its followers to slavishly duplicate models rather than, as M. Louise McLaughlin advocated, to study nature.[18] A leader in the history of American ceramics who had a particular association with *Ceramic Monthly* was Charles Fergus Binns (1857–1934), who wrote a series of more than a dozen articles for the *Monthly.* Binns also advocated making sketches from nature: "Every artist who is worthy of the name makes repeated and accurate sketches of natural objects."[19]

This skill is not to be obtained by copying the works of others, be they never so excellent, but only by going for inspiration direct to the fountain head and making detailed notes—sketch notes—of the flowers or other models. These are the real studies and without them no artist can make progress.[20]

Certainly the close association of numerous professionals with American china painting enhanced its status as an important segment of American artistic history. In addition to Binns, many other names come to mind, and chief among these is Adelaide Alsop Robineau (1865–1929). Although her fame rests primarily upon her studio pottery, Robineau quickly became a leading influence in the china decorating movement as the editor of *Keramic Studio. Keramic Studio* (which broadened its scope to become *Design and Keramic Studio* in 1924 and *Design* in 1930) was the most influential voice of the china painters. Indeed, it could be said that the journal immortalized the movement. It is fortunate that this journal was published in so many copies that it is still widely available today in American libraries. Paging through several monthly issues provides an introduction to the movement's participants and activities and, more important, a sense of the broad range of design types and subject matter it shared and recommended.

First published in 1899, *Keramic Studio* is undoubtedly a more important contribution to American art history than has been generally recognized to date. Consider that these designs and studies, which ranged from traditional to "modern,"[21] but tended toward the latter, were distributed widely throughout the U.S. in what may have been the most wide-ranging dispersal of design models of its time. The design types included are too eclectic to be categorized; they evince many varieties of European influence including Art Nouveau, but also include original conceptions by numerous American decorators. The thousands of designs published within these covers undoubtedly influenced American art in the early decades of the twentieth century. For example, it seems likely that this spectacular archive of designs made a sizeable impression on the American dinnerware industry (as did china decorating in general).

Among those who submitted designs for the pages of *Keramic Studio* were Mary Chase Perry (later Stratton), Sara Wood Safford, Mira Burr Edson, Anna B. Leonard, Maud Briggs Knowlton, Maude M. Mason, Elizabeth Mason, Marshal Fry, Jr., and the sisters Hannah, Margaret, and Mary Frances Overbeck.

Many of the most sophisticated designs, however, were by Adelaide Alsop Robineau herself. Charles Fergus Binns contributed many articles to *Keramic Studio,* as did the historian and curator Edwin AtLee Barber. While Barber's articles were historical or documentary, Binns's contributions were practical or philosophical. In an article of August 1899, he recommended that American ceramic decorators select domestic, rather than foreign, clay bodies,[22] perhaps remarkable when we consider that Binns did not leave his native England for the U.S. until 1897.

These china painting publications first appeared in great numbers in the last quarter of the nineteenth century. Although certain popular magazines (*House Beautiful, Brush and Pencil, Art Interchange,* and *Art Amateur*) began publication in the same period, they may not have had quite so pervasive an impact on our country's artistic knowledge and design sense as did the china painting literature. If it is true that in larger cities at least one member of almost every middle-class family was involved in china decorating,[23] then we may suppose that related publications entered a great number of American homes.

The turn of the century was a time of increasing design consciousness; mass production, especially of decorative household items, created a need for artistic sources and design ideas. The hundreds of designs published in *Keramic Studio* each year or issued separately (from various sources) as china painting studies and models, must have been familiar to thousands of Americans. For example, it is clear that designers of decalcomania for early twentieth-century mass-produced dinnerware were influenced by the design concepts and color gradations of naturalistic floral motifs typical of early china painting.

Although American china decoration has been closely—and responsibly—studied as a prelude to the American Art Pottery Movement, it has for the most part failed to receive in-depth attention as an artistic development in its own right. It can probably be considered a popular offshoot from the Arts and Crafts Movement, and yet it adds a special dimension to that movement, primarily because it remained the domain of amateurs. These amateurs, through the literature they relied upon for studies and technical information, received not only instructions but also lessons in what constitutes good art. It would be naive or simplistic to assume that all or most who endeavored to decorate porcelain blanks with mineral colors were motivated by the highest artistic principles and standards or a profound desire for artistic integrity. Yet the individuals who guided the movement were capable of understanding these principles and goals, and articulated them repeatedly to students and devotees of the art. Thus we may speculate that at least to some extent and on some levels the American china decorating movement served to deepen the American artistic consciousness at the turn of the century.

Moreover, the movement may be credited with proliferating a vast archive of design types; many of these, especially in *Keramic Studio,* were modern rather than traditional. These designs, both on paper and realized on ceramics, found their way into countless American homes, libraries, and art schools. As we reevaluate the arts at the turn of the century, we must not overlook the widespread influence of this movement as embodied in the encouragement and ideals of such American ceramic artists and writers as M. Louise McLaughlin, Susan Frackelton, Charles Binns, L. Vance-Phillips, and Adelaide Alsop Robineau. Through the practice of china decoration, many Americans made their first acquaintance with artistic ideas. Thus this pastime may have had a much more profound influence on American culture than previously recognized. Nearly a century ago Susan Frackelton summed it up with these words, offered as inspiration to her china-painting students:

In conclusion, look upon this art not altogether as "a craze," or as a pastime—It is something nobler. In our country we have neither richly endowed art-schools nor public picture-galleries open to the people free, like our common schools: this will come. Even in Europe they are but the mediums of education; this each and every one of you can be.

Into every home where there is nothing of the sort, some little thing laden with kind wishes may evoke ennobling thoughts, and lift the inmates to a truer life.[24]

1. M. Louise McLaughlin, *China Painting: A Practical Manual for the Use of Amateurs in the Decoration of Hard Porcelain* [3d ed.] (Cincinnati, Ohio: Robert Clark, 1904). The first edition was published in 1877; second edition, 1889.
2. McLaughlin herself compiled two other china-painting manuals; and more than thirty other manuals by various American authors were published and widely distributed in the U.S. between the late 1870s and the 1920s.
3. Interestingly, there are two short publications devoted to china painting as a profit-making enterprise. These are *How I Made Money at China Painting,* by Sarah Robertson, published pseudonymously as "By a Self Made Girl" (New York: A. C. Baker, 1900) and *China Painting as a Business,* by "One Who Has Succeeded" (New York: Montague Marks, 1896).
4. Edwin AtLee Barber devoted several articles to Edward Lycett's contribution. One of these is "The Pioneer of China Painting in America," *American Pottery Gazette* 2 (December 5, 1905), pp. 19, 21–23; (January 5, 1906), pp. 17–18, 22–24.
5. "Porcelain-Painting," *Harper's New Monthly Magazine* 61 (November 1880), p. 904.
6. See the comments of Edwin AtLee Barber in his "Hints on China Painting," *Clay-Worker* 22 (October 1894), p. 331.
7. In addition to the National League of Mineral Painters, there were numerous local groups, e.g.: New York Society of Keramic Arts, Chicago Ceramic Art Association, Minneapolis Keramic Art Club, and Newark [N.J.] Society of Keramic Arts.
8. McLaughlin, *China Painting,* 1877, p. vii.
9. S. S. Frackelton, *Tried By Fire: A Work on China-Painting* (New York: D. Appleton, 1886). Her third edition of 1895 is the best known today, but does not differ significantly from the first edition. Unless otherwise noted, references are to the first edition.
10. Ibid., 3d ed., unpaginated frontmatter.
11. Ibid., pp. 3, 25, 85, 93.
12. Ibid., pp. 12–13.
13. Ibid., p. 13.
14. L. Vance-Phillips, *Book of the China Painter: A Complete Guide for the Keramic Decorator.* Art Amateur Handbooks (New York: Montague Marks, 1896).
15. Ibid., p. 3.
16. Ibid., p. 4.
17. Mariam L. Chandler, "Treatment for Carnation Study," *Ceramic Monthly* 9 (April 1889), p. 23.
18. See also the candid criticisms of Edith Phillips Wiseman in her "Plea for More Originality in China Decoration," *Brush and Pencil* 11 (November 1902), pp. 114–121.
19. Charles F. Binns, "The Use of a 'Study,'" *Ceramic Monthly* 6 (November 1897), p. 161.
20. Ibid.
21. At the turn of the century naturalistic decorations began to give way to conventional and abstract designs, which were considered "modern" by the journal.
22. Charles F. Binns, "The Use of American Wares by American Ceramic Decorators," *Keramic Studio* 1 (August 1899), pp. 81–82.
23. E.A. Barber (Ibid.) remarked in 1894, "The average young woman does not consider her education complete until she has taken at least a few lessons in this branch of art."
24. Frackelton, *Tried By Fire,* p. 83.

Ruth Irwin Weidner is an associate professor at West Chester State College, Pennsylvania, and a Ph.D. candidate in American art history at the University of Delaware. Her book, American Ceramics Before 1930: A Bibliography, *has recently been published by Greenwood Press.*

Lidya Buzio: In Perspective

Edward Lebow

There is a grumbling error in Lidya Buzio's painted pottery. Not the blare of a detail overlooked or miscalculated, but of one so finely worked that we don't immediately recognize a conflict. Yet the longer we peer into the burnished and lightly waxed surfaces of her forms, the more we become aware of the duple life of the space we see.

Buzio builds her forms from earthenware slabs. Using simple geometric combinations of cylinders, cones, and hemispheres, she makes a small variety of globes, bottles, double-lobed gourds, and wide-mouthed vases. On their spare volumetric ground she paints a rambling panorama of city facades and rooflines. Like so many of the ancient Greek and pre-Columbian wares she admires, these scenes rise over the surface from an equatorial band resting just below the belly of the forms. She anchors the buildings in the scenes near the bottoms of the vessels, giving their jig-saw outlines an essential distance from the top rims. By not contributing to the character of the rims, where the form terminates, the scenes assume an abstract purity; they exist independently as rhythms of lines and colors. Ultimately, they convey their own autonomous space.

We move easily into this picture space, picking up the slant or facet of a wall, and following the taut, linear pace of the compositions around the pot. The urban rhythms of looming, then diminishing masses of curbside walls, of the near and far axes of streets, pluck around the girth of the forms like uneven teeth on a broken comb: one tall, one short; wide gaps, brief intervals. A diving tangent runs into a rising edge, shifts downward, then upward with a converging cornice, eave, or cupola. Through this gamboling pace of lines rising and falling, now gradually, now abruptly, Buzio splices illusory space with real. She has a keen eye for the fundamental difference between working on flat and on three-dimensional ground. Unlike a flat surface, a volumetric one is not static. It moves through space, lending the image it carries the full effects of the hollows and swells. Since there are no true straight or flat lines, Buzio cheats the eye by gently tilting the edges of buildings to give them a plumb appearance, or by toying with angles and curves to accentuate the volumes that the walls and lines seem to hold and describe.

Her feathered texture of underglaze pigments adds to the compelling sense of a scene in a constant whirl. She uses her palette to convey qualities of scenic light, rather than the impact of pure color. Stroke by stroke and layer upon layer, the whites, yellows, blues, greens, and browns merge with the rouge of the underlying earthenware, suffusing the surface with a glowing atmosphere of filtered reflections. Her tachist brushstrokes, so well merged with the clay body, enhance our sense of peering into or through the atmospheric light of the scenes, just as we might peer into the volume of an undecorated form.

These are pretty pictures, and occasionally she gets carried away with their scenic charm and loses the rhythmic vigor of their line. However, where she maintains the tempo of the scene around the vessel by warming and cooling the intensity of her colors, the picture space of the surface contradicts the actual volume of the form. Perspectives become skewed as we see a delightfully illusionistic flatness and false depth. The picture space grows rubbery and seems to expand boundlessly.

This marvelous sensation lasts only as long as the scene rests directly before us, in the center of the pot. Once our gaze moves to the outside contour, the pictorial details of line and color echo, then merge completely with the profile of the form. Suddenly, the illusory picture space deflates.

Untitled (Bird Vessel) *(1982), 10" (25 cm) high. Courtesy Garth Clark Gallery, Los Angeles. Photo: Allen Laughmiller.*

Untitled (Tower Vessel) *(1982), 12" (30 cm) high. Courtesy Garth Clark Gallery, Los Angeles. Photo: Allen Laughmiller.*

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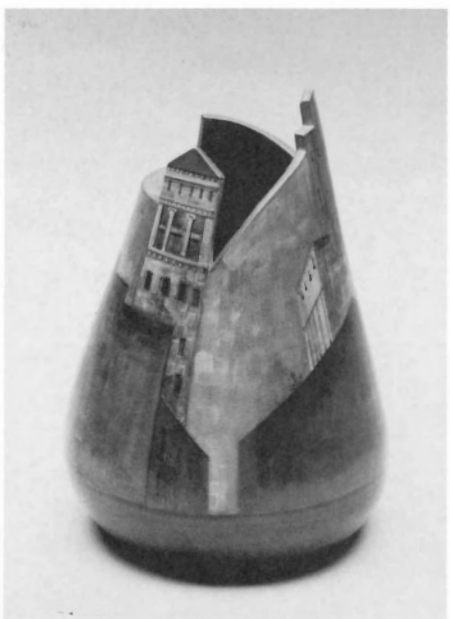


Untitled (Bell Vessel) *(1982), 11" (27.5 cm) high. Courtesy Garth Clark Gallery, Los Angeles. Photo: Allen Laughmiller.*

Untitled (Tri-Cut Vessel) *(1982), 7" (17.5 cm) high. Courtesy Garth Clark Gallery, Los Angeles. Photo: Allen Laughmiller.*

This experience of expansion through surface, and contraction or containment through form, is the essence of Buzio's work. In her best pieces, the transition from one to the other occurs fluidly in the movement of scenic lines around the circumference. She has weak moments, however, when she tries to mediate the differences between her real and imagined spaces. She'll raise a few slices of pictorial detail in full relief, for instance: a ledge beneath a window, a bar of clay to depict an eave; clumps and wads in the shapes of clouds and water towers; or occasionally she'll let the outlines of taller buildings become the line of the rim itself. Inevitably, these fixtures remind us of the limited space of the form. As a result, they puncture the illusory depth of the surface where it ordinarily appears greatest, in the middle of the pot.

When Buzio concentrates simply on painting, however, her taut compositions carry our glance in an unimpeded sweep around the pot. This constant motion enables us to see the character of the form, at its edges, and the pictorial consequence of its volume, at the center. We weigh them simultaneously and feel the tension of their contradictory spatial messages. And as our awareness pulses from one to the other, constantly comparing, the accompanying shift of thought questions "which is the true space of these pots?" Is it the space we can touch, out there, or the pictorial equivalent we imagine, in here? Between them we feel what Roger Shattuck calls an "essential discrepancy," a "meaningful error" that is crucial not only to Buzio's images, but to our experience of three-dimensional space itself.[1]

Since the binocular nature of human vision requires us to see double and cross-eyed, says Shattuck, "Our principal knowledge of the third dimension of space results not from exactness of the two-dimensional images of it which we receive, but from the disagreement between the two different versions of space which reach our consciousness from two separated eyes." Just as this disparity of double vision is fused into an undivided awareness of three-dimensional space, the closely related differences between the surface and form of Buzio's pots are merged. And we experience a cogent space that comes and goes in a duple rhythm of expansion and containment, a rhythm that manifests sparkling exchanges between memory and recognition and the massive shifts from waking to dreaming.

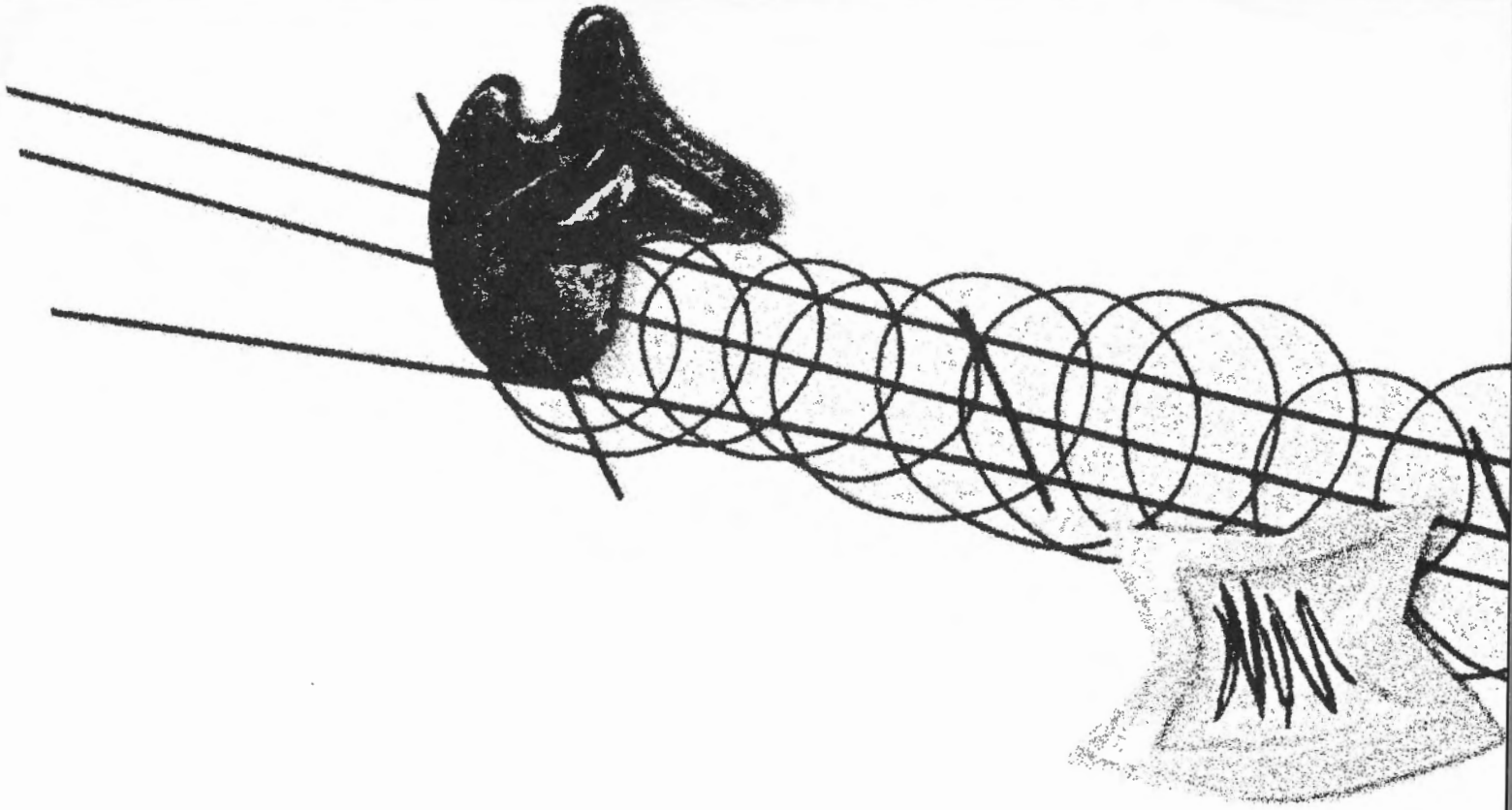
1. Roger Shattuck, *Proust's Binoculars* (London: Chatto & Windus, 1964), p. 145.

Lidya Buzio is represented by Garth Clark Gallery, Los Angeles. Her work will be shown at Thomas Segal Gallery, Boston, this October.

Edward Lebow is currently working on a musical adaptation of the Frued and Jung correspondence.

Untitled (Cloud Vessel) *(1982) 11½" (28.7 cm) high. Courtesy Garth Clark Gallery, Los Angeles. Photo: Allen Laughmiller.*

Untitled *(1982), 9½" (23.8 cm) high. Courtesy Garth Clark Gallery, Los Angeles. Photo: Allen Laughmiller.*



Chris Unterseher

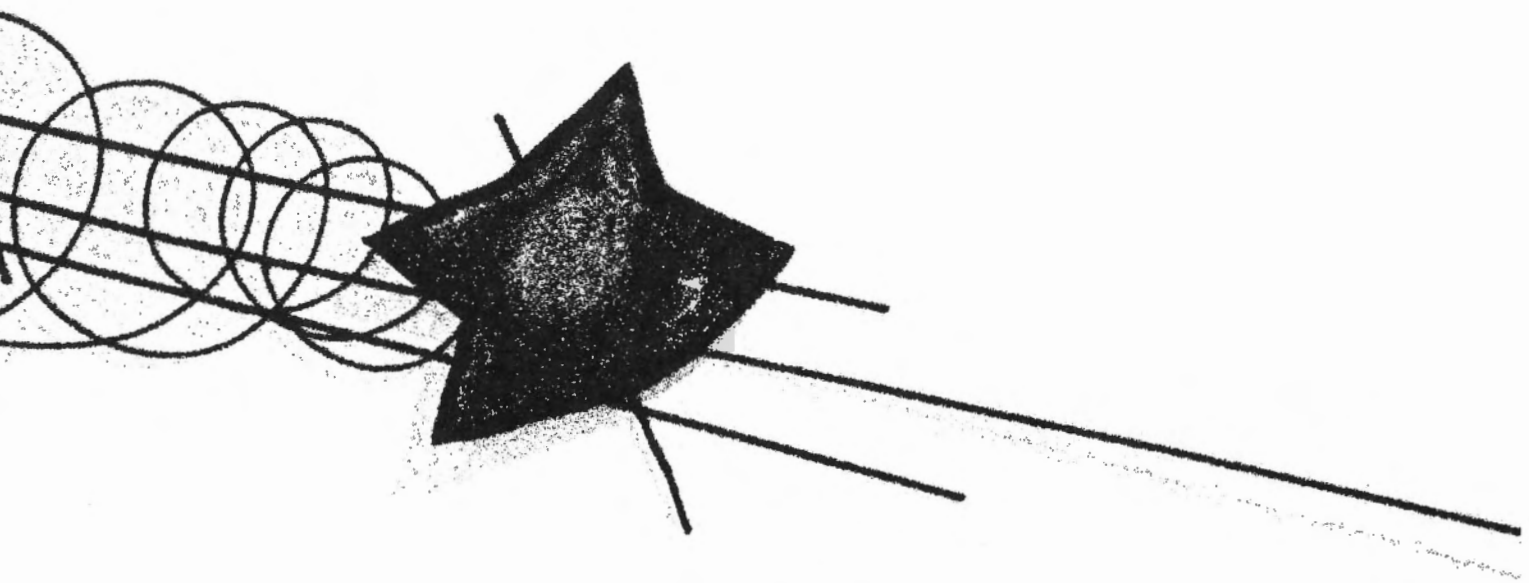
Jeff Kelly

Fetish: *artificial, superstitious or religious object; object of obsessive devotion; object having fantasied presence and psychologically necessary for sexual gratification.*

Benign: *gentle, mild.*

Chris Unterseher provided me with handwritten definitions of "fetish" and "benign," words I'd used in three previous reviews to describe his work. He felt the words had "negative or erroneous meanings" when applied to his sculpture; he didn't like the sexual connotation of fetish, or the lightweight implication of benign. "My subject matter" he states, "is about other things—naiveté, dumbness possibly."[1] Okay. "Fetish" probably does have more to do with certain highly stylized approaches to artmaking than with the small-scale intimacy of Unterseher's ceramic tableaux. And I can see why he mistrusts "benign"; he has often borrowed imagery from mild Americana—boy scout rituals, surfboards, slide guitars, Deco patterns—which described, as Alfred Frankenstein put it in 1967, "the Great American Dream, particularly in terms of the folklore of good children as they were forty years ago."[2] The notion of reviving popular forms, and the mores and folklore associated with them, has been the constant theme in Unterseher's work. As a student at

Modern Ensemble *(1982), 96" x 24" (240 x 60 cm).*



UC/Davis during the sixties, Unterseher made ceramic sculptures that were based in his own childhood experience of American lore. Images of boy scouts, surfers, and maps, reinvented in terms of the hip, antiart stance of northern California Funk, were contrasted to the conventions of Formalist New York sculpture. Unterseher deemphasized what he saw as the pretense of high art by working with lowbrow ceramic forms such as the cup, plaque, and ashtray. That he also saw his personal experience—and especially his childhood—in terms of standard folklore, home-brewed wisdom, and popular recreational activities made his art all the more "Californian": casual art about popular stuff. The fact that his art was object-oriented in such a folksy, miniaturized (some would say fetishistic) way suggested preciousness, especially at a time when the Object was out of favor in the New York artworld. All in all, Unterseher's timing, in conjunction with the late-sixties groundswell of Funk and Nut art, and under the mentorship of Robert Arneson, was impeccable. His work rode the funky, antiformalist wave of humor, like one of his ceramic surfboards, well into the seventies.

As the decade progressed, and as Funk institutionalized its attitudes into strategies, Unterseher's subject matter became more selective, less a potpourri of California fun-in-the-sun than a kind of miniaturized, ceramic documentary of those minor art forms and little histories bypassed by the Modernist stream of things. Unterseher created, for example, one series in which miniature ceramic vignettes celebrated the history of the slide guitar and the legends of forties country music. In another series, he playfully dovetailed Deco interiors with the "scene-of-the-crime" intrigue of *film noir* by focusing the viewer's attention on some hidden clue. This notion of the clue was a metaphor for the attentiveness with which one had to approach Unterseher's work. (And it is here that attentiveness approaches fetishism, at least in terms of the acuity necessary, for both the artist and viewer, to make and appreciate the work.) And so there was a point, in the mid-seventies, when Unterseher's high art was about someone else's low style, which he celebrated in ironic miniature. But somewhere in the late seventies the soma of Funk wore off, and Unterseher began attending less to the anecdotal qualities of Americana and more to the formal, abstract properties of popular style.

With his series of ceramic *Shadow Boxes* in 1980, Unterseher moved from the pedestal to the wall. Referring to the knickknack shelves commonly found in older homes, the *Shadow Boxes* were constructed of two overlapping, brightly glazed ceramic squares that supported a variety of Deco ornaments: little birds, palm trees, an Oriental gong. But if Unterseher's previous work had been a celebration of popular tradition, and thus a critique of art tradition, his *Shadow Boxes* crashed head-on into the biggest art tradition of them all: the wall. Thus any charm in these pieces was drained by the frontal formality required to view them. No longer precious objects in intimate space, the *Shadow Boxes* looked like empty frames. The gallery wall—which is not a kitchen wall—overpowered these pieces, sucked the color and space right out of them, and Unterseher probably sensed an outer limit to cuteness.

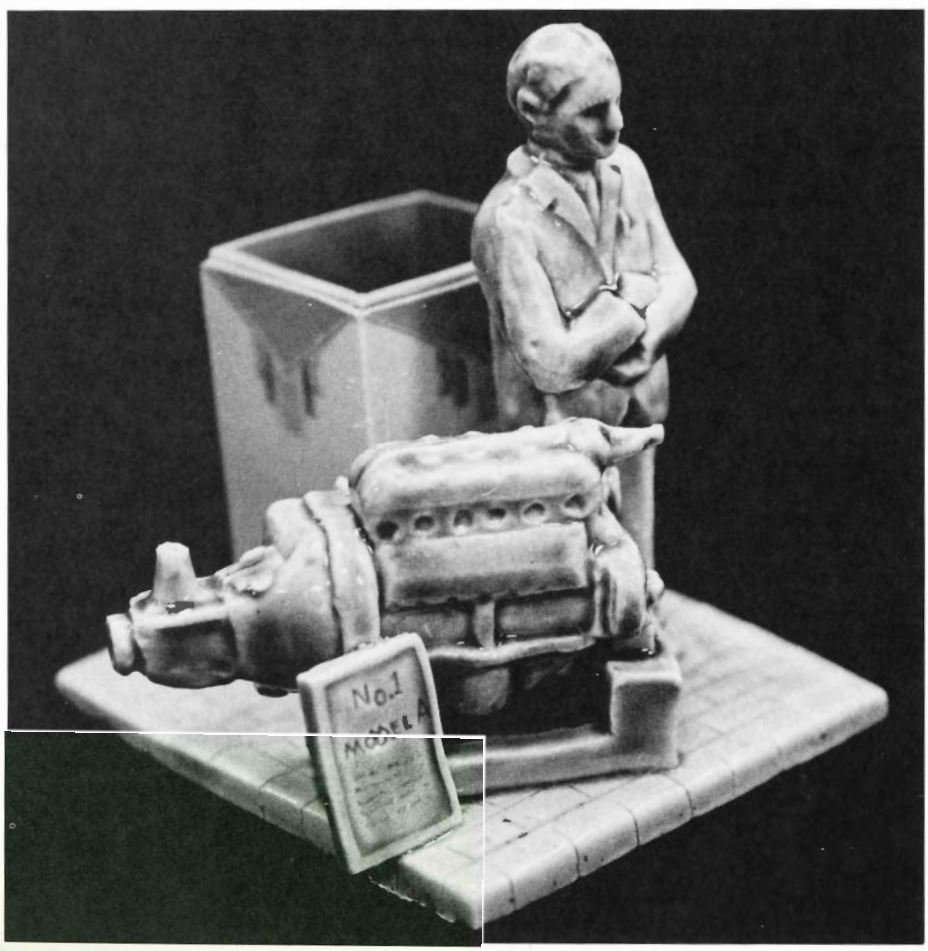
In his newest work, ceramic objects—that often look like nonfunctional, futuristic ashtrays and narrow, leafy forms from the fifties—are balanced in bouncing, lighthearted compositions with zippy lengths of thin black wire and delicate screen grids. Like the *Shadow Boxes,* these are also wall pieces, but ones characterized by a sense of whimsy, of unaffected design, of bright and bouncy, or pale and flat, Deco color. Offbeat, each ceramic object feels like a stylized bit of Deco data, and suggests that peculiar optimism that characterized the fifties. Painted images and physical impressions in the clay complement the shape of each dish, creating a sort of dumb-upon-dumb personality from the inside out. The wire matricies sweep, loop, and coil along the wall, echoing the ceramic shapes. As line,

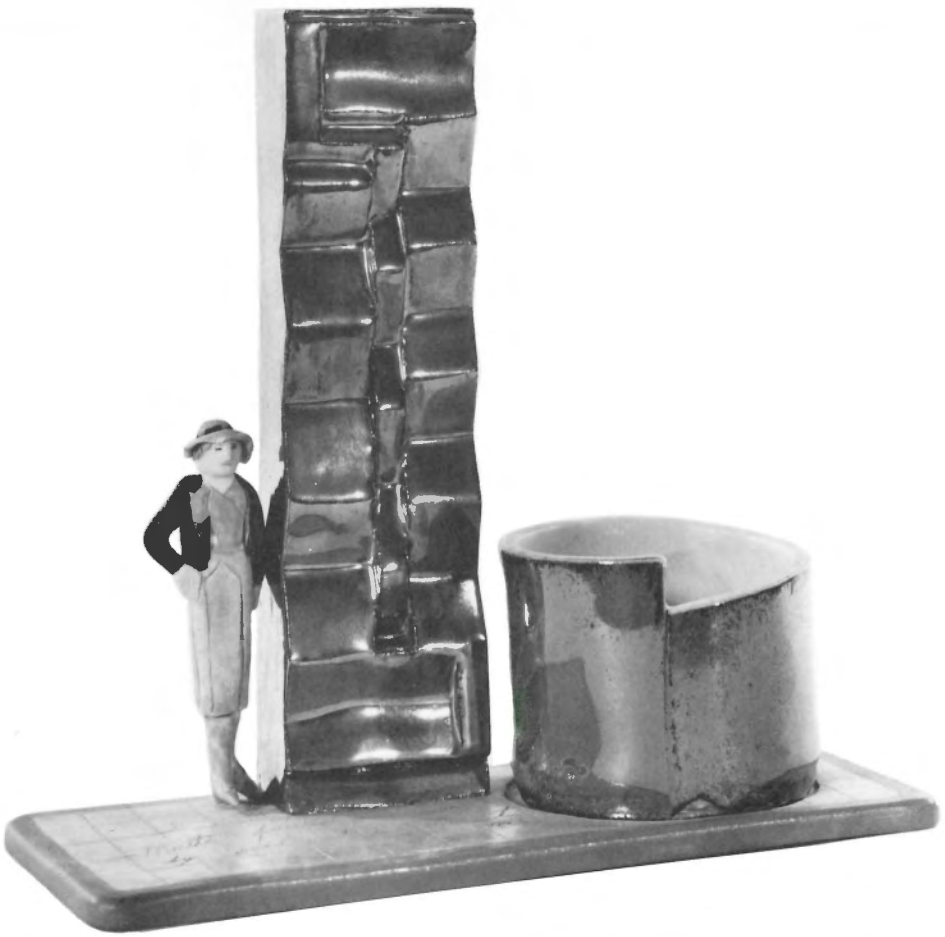
Henry Ford with Model A Engine No. 1 (1973). Photo: Ted Cook.

Multi-faceted Mirror by Joel and Jan Martel—1927 *(1973), 5" x 2" x 6" (12.5 x 5 x 15 cm). Courtesy Quay Gallery, San Francisco. Photo: Roger Gass.*

the wire mediates between the ambiguity of the wall and the denser presence of the ceramic objects; within this wall/wire system, the objects, the dishes if you will, become floating designs. Like shadows, the screen grids suggest depth and locate the ceramic pieces in space. And this is where Unterseher begins to understand the wall—how it is, and how we are trained to see it as a fictional space. His new pieces are completed, actually composed, by the wall.

With this body of work, Unterseher's sense of antiart Funk seems to have matured into an almost reductive satire of form itself—specifically the middlebrow forms of Art Deco, which are so ripe for Unterseher's revisionist, though never mean, eye. "Deco," writes Janis Johnson, "was a dream style . . . rounded corners made life smooth. Finials, parapets, and tall signs lettered with hotel names reached for futuristic fantasies. Buildings shaped like ocean liners with porthole windows sailed you away."[3] Well, today we know better. The current interest surrounding Art Deco is mostly focused on saving it from condo development. Deco is elegant in retrospect, as befits nostalgia, and is interesting because it did not, in fact, create the future, but now exists in the past. As time wears on, it will look more and more like Modernist Rococo, a fanciful aesthetic tangent; the kind of anti-high art stuff Unterseher has always





co-opted.

Yet, while Unterseher's new work advocates a naïve, dated, frivolous style, his strategy for representing that style is as coolly considered as any reductive wall art. One senses a gap between Unterseher's attraction to naïve forms and his self-aware strategies for the presentation of those forms. Although the pieces look like Deco, specifically fifties Deco, they are really sophisticated parodies of Deco style. And ultimately, it is this sophistication that questions their supposed dumbness and naiveté. If the imagery is dumb, it's not necessarily because Deco is dumb, but because Unterseher's strategic, art-aware representation of that imagery is so smart. Is Unterseher celebrating or exploiting populist formulae? I'm not sure, nor does the work provide an answer.

Good satire reveals the inadequacies and vulnerabilities of its subject in a manner we often find funny. But ultimately satire is not the thing satirized, but is a larger scheme, an organizing principle that co-opts what is dumb about something—a predicament, a hypocricy, a design—and uses it against itself. With his new work, Unterseher is revealed as a satirist with Pop reflexes, and his art may be seen as Pop collage. Like Expressionism, Pop Art is an ever-present possibility, a response to the ebb and flow of fashion. Perhaps it was an undercurrent of Funk as well. But Unterseher doesn't use art to satirize fashion, although he often uses fashion to satirize art. In truth, I'm not sure if his pieces are undeveloped satire or overdeveloped fashion—or some odd, harmonic synthesis of each.

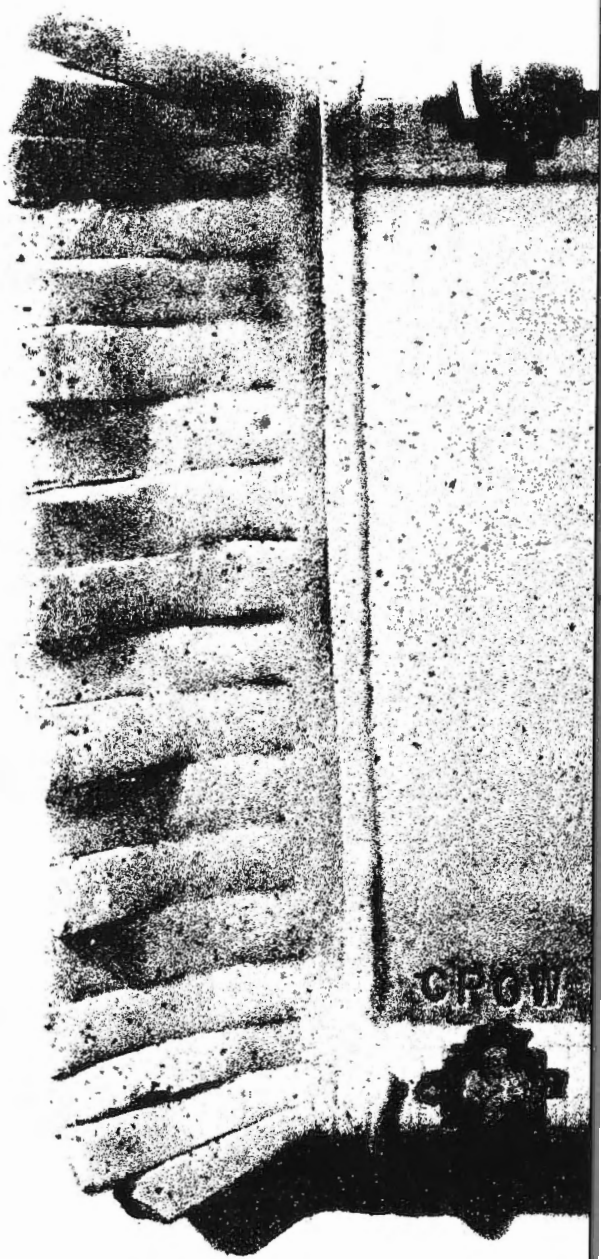
Unterseher probably sees himself in an adversary relationship with the currents of art fashion. As such, his sculpture is made to look "artworld dumb." A kind of in-house satire. The role of the high-art adversary was, after all, central to the Funk attitude toward imagery, and it makes sense that Unterseher should continue it. Yet, for all its antiart pretense, there is something of the little boy in Unterseher's approach to his work, in his genuine delight in the quirky styles, rhythms, and values popular culture once bore and then abandoned. Perhaps he really does believe, beyond his "artworld smart" exploitation of nostalgia, that Art Deco, or any comparable American fantasy, is actually beautiful and, beyond beauty, is somehow still relevant to our view of culture. Maybe so. And maybe Unterseher is a valuable Pop archivist; maybe a plagiarist weened on the license of Funk; maybe a sly artist who simply keeps the tensions of forgotten style before us. What continues to both annoy and intrigue me about his work is that I can't pin it down—which may be its strength or its weakness, or mine. I honestly don't know which.

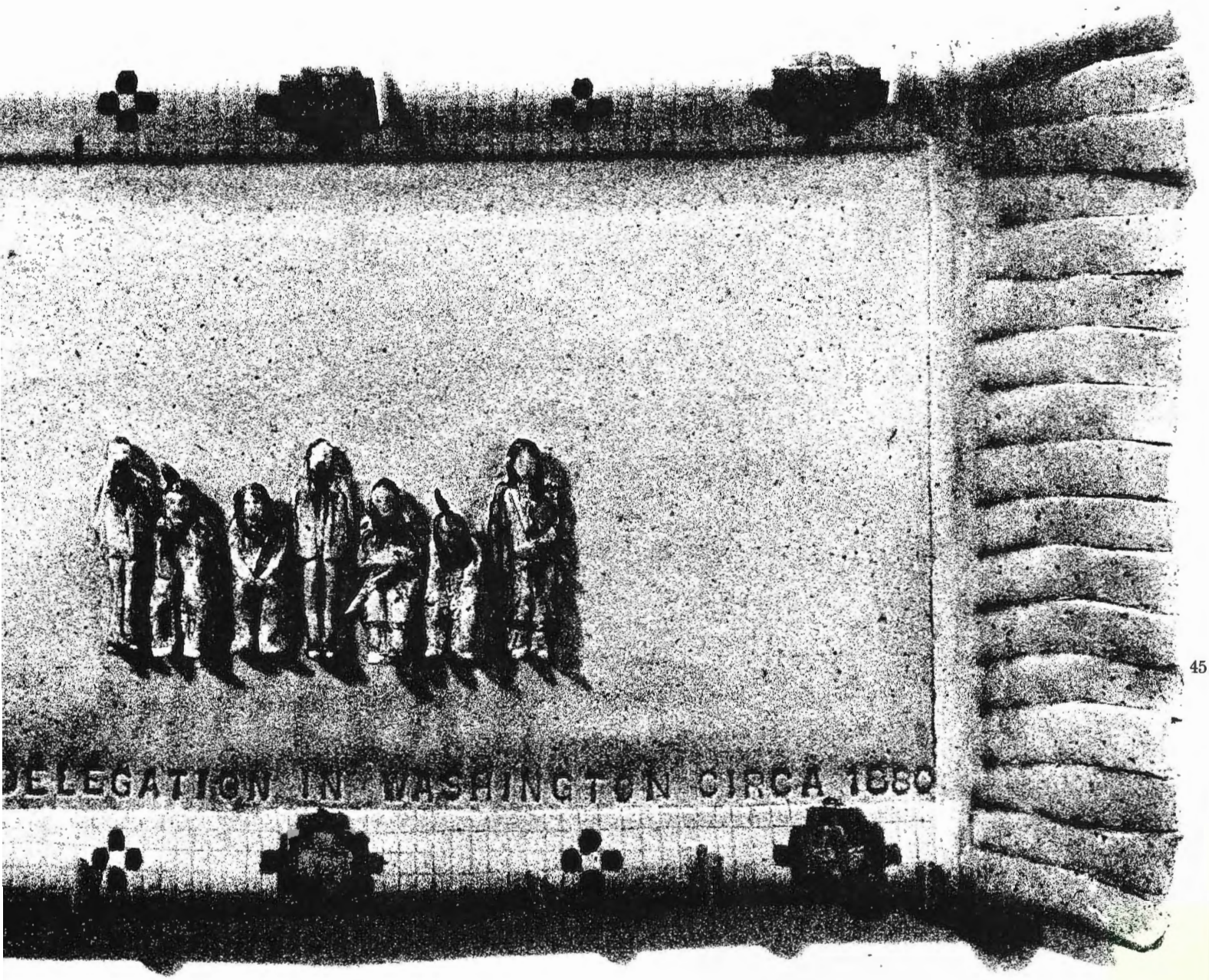
1. Letter to the author from Chris Unterseher, December 1982.
2. Alfred Frankenstein, "The UC-Davis Sculptors," *San Francisco Chronicle,* June 9, 1967.
3. Janis Johnson, "The Art Deco of Miami Beach," *Smithsonian,* December 1982, pp. 61–62.

Jeff Kelley is an artist and critic living in Reno, Nevada. He writes for Art in America, Artforum, *and* Vanguard, *and is contributing editor to* Artweek.

Shadow Box #1 *(1980), 21" x 21" (52.5 x 52.5 cm). Courtesy Quay Gallery, San Francisco. Photo: Roger Gass.*

Crow Delegation in Washington Circa 1880 *(1967), 9" x 8" (22.5 x 20 cm). Courtesy Quay Gallery, San Francisco. Photo: Roger Gass*




DELEGATION IN WASHINGTON CIRCA 1880

Books

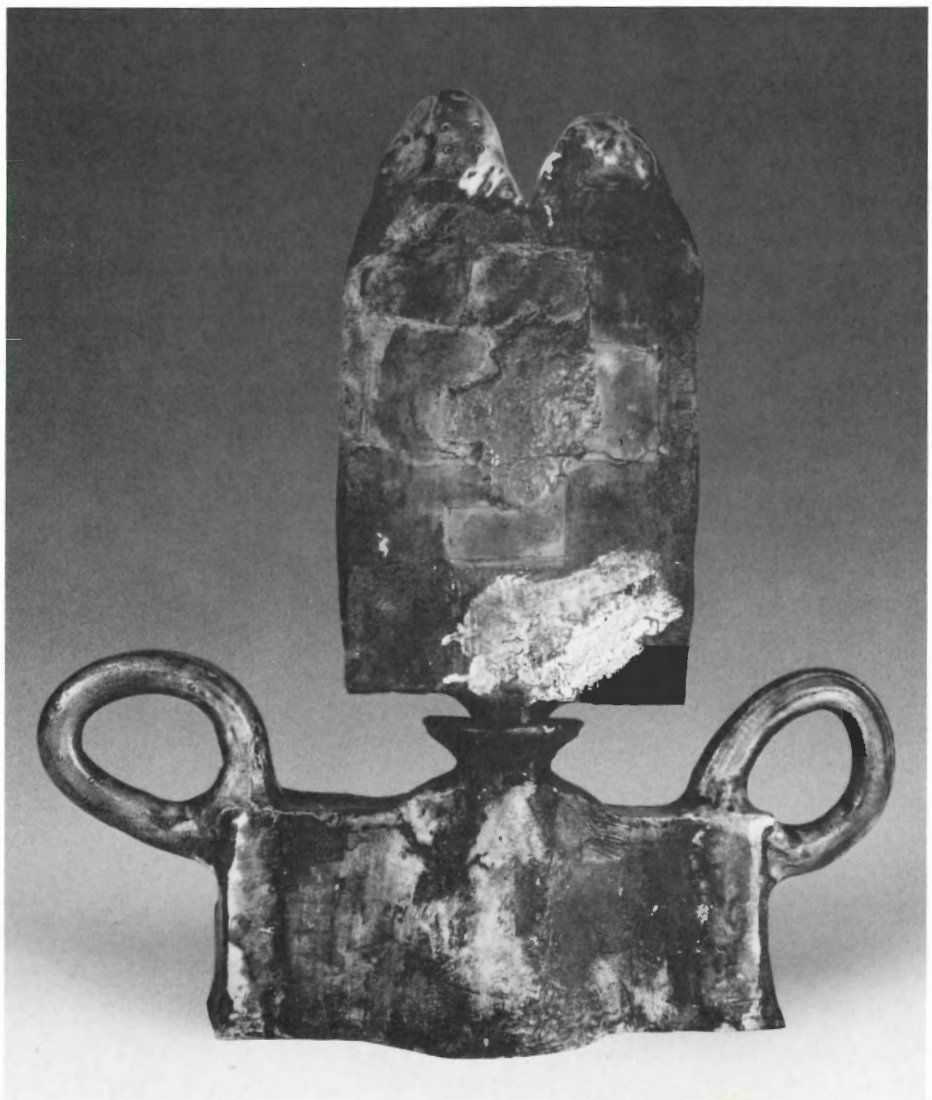
Low-Fire Ceramics: A New Direction in American Clay. *New York: Watson-Guptill Publications, 1981. 184 pages. 12 color plates. 175 black-and-white illustrations. $24.95 (cloth), $14.95.*

Bottle with Stopper *by Ron Nagle (1960), 23¾" (59.4 cm) high. Marer Collection, Scripps College, Claremont, California. Photo: Paul Soldner.*

Typewriter *by Robert Arneson (1965), 6" x 12½" x 11⅜" (15 x 31.3 x 28.8 cm). Collection: University Art Museum, Berkeley, California. Photo: Neil Houston*

Bust of an Old Woman *(Faenza) (circa 1500), 9.5" x 8.2" (24 x 20.9 cm). Courtesy Fitzwilliam Museum, Cambridge, England.*

Dish: Majolica *(Deruta) (1515-1525), 16⅜" (41.6 cm) diameter. Gift of V. Everit Macy, 1927, in memory of his wife, Edith Carpenter Macy. Collection: Metropolitan Museum of Art, New York.*



Low-Fire Ceramics

Janet Koplos

Low-Fire Ceramics describes a recent direction in American clay, but more important is that it typifies a new type of American craft book, one dealing with history and aesthetics rather than technique. It is ironic, though, that it's organized around a technical classification rather than an aesthetic issue or theory. Wechsler tries to camouflage this by asserting that the technical capabilities of low-fire—color range and the architectural and sculptural aspects encouraged by casting, molding, or handbuilding with less shrinkage—actually amount to an aesthetic. She bolsters this defense by emphasizing that the pioneers of low-fire in the late 1950s and sixties were battling with an overwhelming, dominant Oriental stoneware movement, which the author characterizes as a sinister force, suppressive and artistically inhibitive.

The book has three major divisions: a history, a section of interviews, and a photographic portfolio of work. A big question is whether the parts support each other. Do the interviews augment the history? Do the works shown in the portfolio illustrate the ideas of the interviews? I think there are disparities, but what I'll take issue with here is primarily the history section, in which the knowledge and viewpoint of the author often dominate.

The most rewarding part of the book is the section of extended interviews with twelve contemporary Americans working in low-fire clay, including such luminaries as Ken Price and stalwarts of the field such as Betty Woodman, Patti Warashina, Ron Nagle, and Wayne Higby. These interviews seem to flow effortlessly, but any writer who has ever taped an interview can recognize that they are the product of editing so skillful that the reader has the sense of listening to these people talk informally about themselves, yet without the rambling and groping of ordinary conversation. There are some wonderful gems of insight here—about the artist's own work, his or her sources, and perspective on life. It's worth buying the book for this section alone. One may wonder how these artists were selected, and why others—most noticeably Robert Arneson and Paul Soldner—were not, but the interviews stand impressively as they are.

The book is an ambitious project, and a useful resource in compiling a history of low-fire ceramics, a history usually found scattered in bits and pieces through many references. Wechsler admits it is not as complete as she would like, because low-fire is the most ancient and most common form of ceramics. Thus her history is not deep, but it is helpfully broad. It's unfortunate that the need to reduce and summarize increases the danger of significant omissions and misleading statements. For example, she reproduces Alan Caiger-Smith's statement that Persian Mina'i enamels became "the most precious and coveted pottery of all time." That's a grand claim, and it is reproduced without support. I'd like to know the time frame, and who it was coveted by, and what the measure was. Money? Wars?

Regarding Bernard Leach, Wechsler notes that he purchased unglazed pottery to decorate and fire by the raku technique. That's true of his introduction to Japanese pottery, but the emphasis is misplaced; Leach's great contribution to Japanese ceramics was his holistic approach—he threw as well as decorated—and he was the perpetrator of the Oriental stoneware aesthetic from which the low-fire ceramists fled. When subheadings like "Porcelain" creep in, one begins to recognize the difficulty of limiting a chronological history to only the low-fire aspects.

This breadth requires awesome knowledge. Wechsler handles

Adelaide Robineau in her studio.

Scarab Vase *(1910) by Adelaide Alsop Robineau, 16⅜" (41.6 cm) high, porcelain. Collection Everson Museum of Art, Syracuse, New York.*

explanations of techniques ably. But with historical fact and aesthetic judgment, she tends to single-quote sources to bolster her authority, even when the quote is not particularly incisive. Here's an example: regarding Seljuk luster tradition after the Mongol invasion she says, "There was no impetus for a rebirth of artistic traditions and according to Arthur Lane, no 'stimulus to reshape the aging civilization's intellectual life or to create a new language in art.'" The information is stated in the first half of the sentence. The quote only reiterates. This kind of pointless quoting almost amounts to name-dropping, or a belabored demonstration of research. It suggests that Wechsler did not have enough confidence in her own grasp of the material to let it stand by itself.

In the more contemporary history, Wechsler's motivation for writing the book, there are indications that she has not thought through many of her terms and assertions. She willingly accepts the questionable notion of progress in art; that what's newer is better, that old-fashioned connotes a lesser artistic value. She seems to suggest that there was no life before Voulkos and crew, and goes so far as to say, "It's important to remember . . . that contemporary ceramics really began with the group at Otis and emerged from that limited and dominant stoneware notion of function that was so prevalent in the fifties." Are we all so sure that function is a dead end? Indeed, *certain approaches* to contemporary clay began there, but they didn't spring full blown from the head of Zeus and other traditions have not consequently become meaningless.

This partisanship is particularly short-sighted considering the pluralistic nature of even the segment of the clay world she favors, much less the porcelain and stoneware approaches that are still vigorous and vital today. The book is an advocacy piece and must be measured as such. It's probably the logical extension of the defensive posture that all of us who write about crafts adopt. We need to get past that. As it is, the plurality is revealed piecemeal, not in her summary. For example, a Michael Frimkess quote makes clear that Voulkos's breakthrough in form was still in high-fire stoneware. The low-fire of Price and others was subsequent.

Wechsler never quite sorts out the meaning of the painterly and the value of color, despite their importance to her topic. She says that with the bright colors possible with low-fire "painterly imagery could now be successfully applied to ceramic surfaces." This statement is much too loose! Surely she does not mean to claim that the brushwork on Japanese stoneware is not painterly just because it uses a restricted palette! Conversely, is Price's use of color painterly? Wechsler also suggests that the color range had a great effect on the ability to create illusion. Undoubtedly it did in *trompe l'oeil* and related realistic painting, but all kinds of formal illusion are possible without a broad color range. The problem may be that more than one shift was occurring in the early days of low-fire, but in trying to make a technical classification into a cohesive aesthetic, Wechsler has to mix things together. She relates low-fire to painterly and ties that to Pop art, but later quotes Henry Geldzahler in saying that Pop art dropped painterly style. Probably both are true, but Wechsler doesn't make clear which examples of Pop she's talking about.

Other cases of muddling an issue are probably due to the organization of the book. Wechsler has carefully divided the history into chapters on earthenware, primitive firing, tin glaze, raku, whiteware, surface treatment. That seems reasonable; yet to some degree categories overlap, and as she comes to recent times in each chapter, she touches on the same ground, rephrasing and confusing. The worst example is the question of form. I'd like much more explanation of how form changed in the new work, a fundamental consideration of form that addresses more than the obvious abandonment of function. What is the essential difference between the form of the vessel and the form of the Pop ceramic object? Closure? Planes? In Wayne Higby's interview, he refers to the integration of form and surface, but this concept is not elucidated in the historical section. Tony Hepburn has elsewhere suggested that Melchert's *Leg Pot* was a pivotal work in escaping the vertical pottery stance, but Wechsler doesn't address this idea either. Her references to form, especially the repeated suggestion that low-fire allowed new forms, tend to be offhand and unsubstantiated. It's confusing that she dismisses china painting because it was a decorative pastime with minimal concern for form. How can that be its limitation when artists still use blanks, and some ceramic work is concerned only with surface? The failing of china painting must lie elsewhere. She decries the burden of the "restrictive bonds of form-oriented European heritage." Again I would ask what was different about the new form? Rose Slivka, in her groundbreaking 1961 essay, "The New Ceramic Presence," wrote that with color, clay could be treated as a canvas, as three-dimensional paint, or as color surface in opposition to form. Wechsler very much could have used such a framework for her discussion.

I have one other vociferous complaint: the existence of a fourth, final section presenting glaze and clay body formulas and technical tips. Why? Is this the knee-jerk craft book syndrome—that no book is worth publishing without some how-to? Is it a way of hedging bets so that if there isn't really a market for books on the aesthetics of crafts, it will still be saleable to hobbyists? Please don't tell me that after all this time, this concentrated attention, this striving for meaning on the part of contemporary artists using clay, students and amateurs still think that the way to success is copying technique!

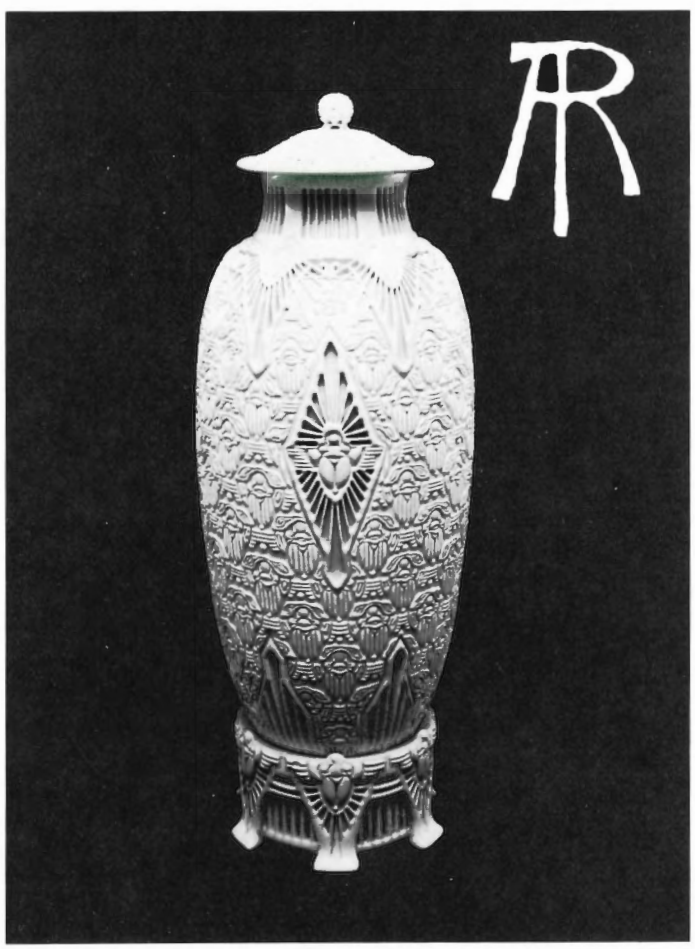
I've found much to argue about in *Low-Fire Ceramics,* yet I would recommend it precisely because it induces such debate. At least it's not deadening. At least it raises questions, even if it doesn't clarify. Although it doesn't reach the heights foretold by its ambition, the book is not a failure. There is food for thought. Just don't swallow it whole.

Janet Koplos is a contributing editor to The New Art Examiner.

Adelaide Alsop Robineau: Glory in Porcelain. *Syracuse: Syracuse University Press, 1981. 235 pages. 13 color plates. 361 black-and-white illustrations. $55.00 (cloth), $21.95.*

Adelaide Robineau

Susan R. Williams



Adelaide Alsop Robineau, Glory in Porcelain has been eagerly awaited by scholars of the American Arts and Crafts Movement. Edited by Dr. Peg Weiss of Syracuse University, and a former curator at the Everson Museum of Art, this catalogue fulfills the museum's forty-seven-year-old desire to publish a comprehensive study of Robineau's extraordinary life and work. The resulting book and exhibition justify the patient effort.

In addition to essays by Weiss, historian Martin Eidelberg, and ceramists Richard Zakin and Phyllis Ihrman, the volume includes Frederick Hurten Rhead's out-of-print writings on Robineau's work at University City and a catalogue raisonné of her ceramics held in American public collections. Together, they document the historical and aesthetic contexts of Robineau's achievement and help elucidate her ceramic processes.

Weiss's contribution is drawn extensively from letters, memoirs, unpublished manuscripts, and interviews with relatives and former students. She supplements a fascinating biographical portrayal with an incisive appraisal of the influence of American culture—particularly that of western New York state—on Robineau's ceramics.

Martin Eidelberg's essay moderates the eulogistic tone of the book. First, he reminds readers that while Robineau made important contributions to china painting during her early career as a decorator, she was no more eminent than were some other china decorators—Marshall Fry, Anna B. Leonard, and Laura Worth-Osgood—who are less well-known today. This view is strengthened by his detailed look at her early porcelain experiments and china decorations.

Second, he assesses her editorship of *Keramic Studio.* By comparing her published designs with those then appearing in European design publications such as *Art et Decoration* and *Dekorative Vorbilder,* Eidelberg reveals where Robineau shopped for new ideas, often without posting proper credit.

More significant, however, is his account of her emergence as a producer of porcelain—for which she is most famous. As he traces her change from decorator to designer and maker, he corrects some of the inaccuracies left by Samuel Robineau's account of his wife's career. And in the process, he straightens many of the important threads twining into her artistic development.

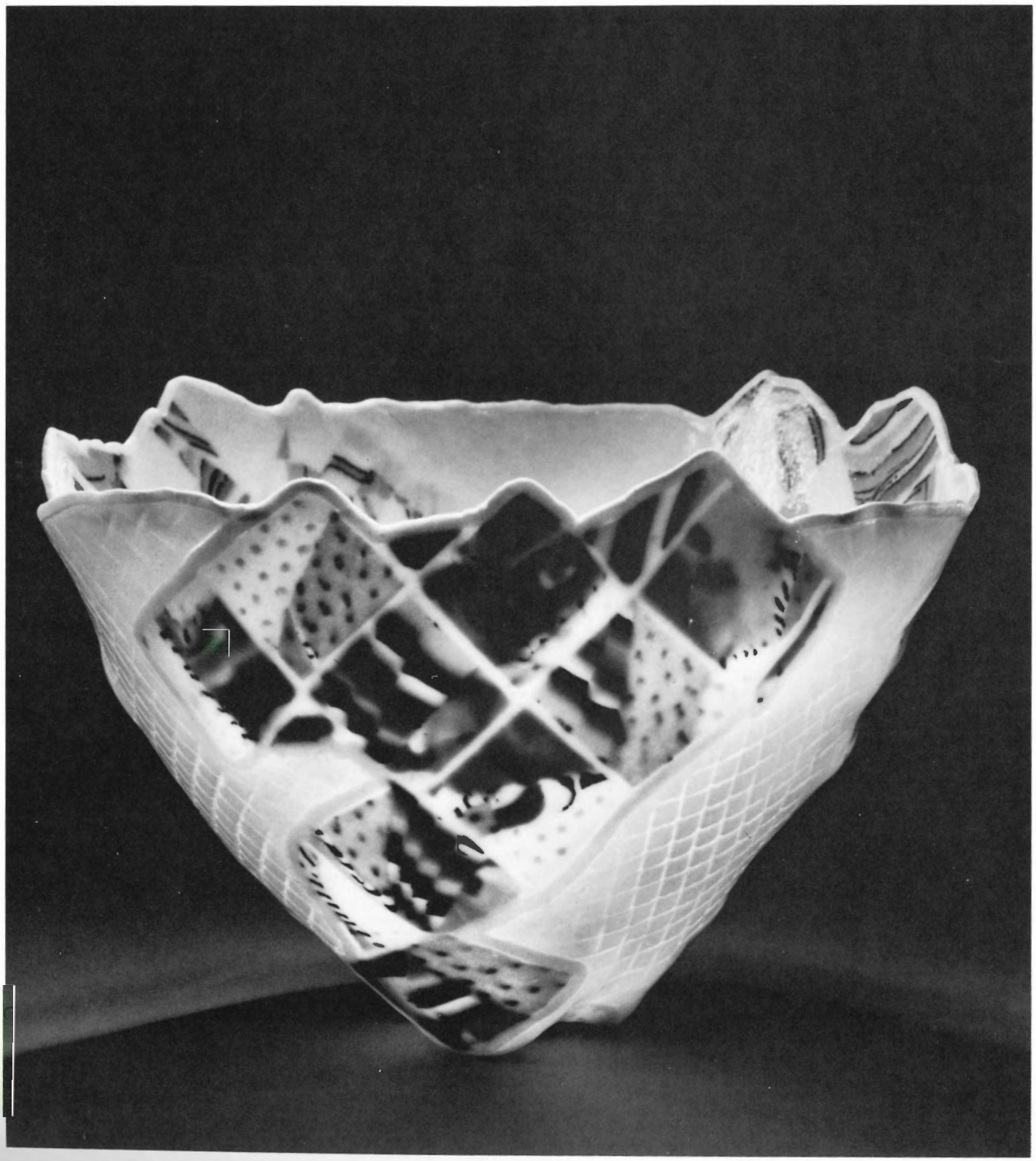
The two remaining articles set this catalogue apart from other art historical studies. The essays on the technical aspects of Robineau's art by Richard Zakin and Phyllis Ihrman demystify the processes she used. As they point out, she was constantly experimenting with glazes, clays, and firing techniques—searching for the best possible decorative treatments. She was convinced that rich visual results were fundamentally linked to material craft. In illuminating the extent of her experimentation, Zakin and Ihrman define Robineau's role in the development of late-nineteenth and early twentieth-century ceramic technology.

Ultimately, *Adelaide Alsop Robineau, Glory in Porcelain* lives up to its stated goal of placing Robineau's art in perspective and detailing its "fascinating achievement." With wise selections from the Everson Museum's rich holdings of Robineau ceramics and aid from the artist's family and friends, Weiss and her co-authors have provided scholarly stimulation for further research on Robineau and her contemporaries.

Susan R. Williams is curator of household accessories and tablewares at The Strong Museum, Rochester, New York.

Exhibitions

Jukebox Saturday Night *(1982), 4½" x 6½" (11.3 x 16.3 cm). Photo: G.T. Scianamblo.*



Curtis and Suzan Benzle

Janet Koplos

The Benzles' porcelain vessels call for a curious group of adjectives: Ragged. Delicate. Symbolic. Irregular. Traditional. Complicated. Radiant. They are pretty little vessels, almost too pretty to take seriously. Yet given the right circumstances and one's openness to the experience, their tactile and visual explorations provoke our human predilection to respond emotionally to color and to light. They achieve a quiet intensity that exceeds their scale and creates an experience that I might call, if I weren't so uncomfortable with the term, spiritual.

The forms are repetitive. Each has a narrow base with three foot-bumps that elevate it slightly off the surface. The walls flare upward six or ten inches, forming an almost triangular profile that bends just slightly, in breathy curves. Sensuous but not voluptuous. The pattern in the porcelain body is neither stretched nor pinched but askew nevertheless. The imperfection is accented by an irregular patch of white where the slab is joined, by a slight bubbling or dimpling along that seam, and by a raggedly contoured, as-it-will lip. Physically exploring these objects is a subtle and pleasureful experience of the fingertips.

Color appears to be structural more than ornamental. The inlaid pattern is most often a pastel checkerboard, but recent pieces have adopted flowing bands of color reminiscent of the paintings of Morris Louis. Current work has a foggy, atmospheric color on thin double walls dotted with contrasting shades.

The regularity of the squared pattern emphasizes through opposition the deliberate imperfections of profile. The lip is outlined in white, the background color which also frames the colored squares. The result is that the ragged lip draws one's eyes back into the pattern, because each upward curve of edge leads only to a downward curve. Visual escape is foiled by reintroducing the white lines of the background to the path of vision. At the same time the curves of the edge balance the hardness of the square pattern. The surface motifs are an active combination of movement and variation.

The checkerboard includes some solid-colored and some patterned squares. The solids are often altered in color to graduate from dark to light as they rise from base to lip. This has a stabilizing effect, giving weight to the narrow base, while allowing an overall sense of lightness and lift at the rim. The patterned squares have a visual effect akin to millefiori glass, but without that hard glitter. They do not turn inward or become symmetrical. They sometimes seem like odd swatches of reality, familiar yet not recognized, abstracted. They may be inspired by Suzan Benzle's background in weaving and textiles before the couple began working collaboratively in 1979.

The Benzles have developed their clay body and glaze to the point that the objects do not require a glossy protective finish. The few remaining examples of earlier pieces with the glossy finish seem hard, almost cheap, in comparison to the elegant matt surface, dusty soft to the touch. That softness makes an important contribution to the effect of the works—one of odd, unabashed pastel beauty. The critic must struggle with an unfamiliar vocabulary. The pieces suggest naiveté, faith, ingenuousness. Or is it unembarrassed joy? Love? Hope that hasn't been lost?

Decoration in current painting rarely demonstrates excessive beauty. It retains itself with an intellectual rigor, a remote cynicism, or a dose of garishness. But not these fragile visions. One fears that they will succumb to mere ornamentation; yet if they do, the ornament will be sophisticated, worldly. Or they may slip over into cloying sweetness. But they seem protected from that by their human imperfection. These are innocent, open, direct, a romance of color and light.

Light is the key. Observed directly in ordinary indoor lighting, they have a fascination, but spotlighted or struck by a moving stream of sunlight, they are transformed into a wash of translucence—light brought to life. This animating light seems to refer to man's whole history of reverence for the sun and to symbolism of light. It introduces a gentle vitality in the vessel, which responds to time, and seems to charge the space around it.

Rudolf Staffel has expressed the translucence of porcelain. He uses a cool, unified palette and a doughy texture that gives his pieces more solidity than the Benzles', with attention focused on fissures and near punctures of translucence. The difference is between library paste and sea shells. In emotional response, Staffel evokes mystery; the Benzles reach for disembodied transcendence.

Light enriches the pattern and color; the translucence that unifies exterior and interior is the effect of glass more than clay. The Benzles develop this quality in the newest, double-walled pieces where inside and outside are not the same, but integrated in a shifting atmosphere of color, punctuated by darker dappling. Translucence and the possibility of color that penetrates the wall have long been known. But it was left to the Benzles to turn it into radiance.

The work reviewed here was seen at Martha Schneider Gallery, Highland Park, Illinois (October 16–November 12, 1982).

Janet Koplos is a contributing editor to The New Art Examiner.

Thom Bohnert

Janet Koplos

Thom Bohnert's multipart vessels of clay and glazed wire offer broken images, the jumpy fragmentation of the TV age, with a video child's irreverent delight at distorting color. These are linear exercises, symbolic containers of space in which wires describe in air the outline of a vessel. Volume is playfully but constantly suggested, and occasionally demonstrated with an actual clay vase or fragment included within the larger wire construction. There is no mass; just hollows that obliquely refer to nurturing, containing, catching, and protecting through the metaphor of the vessel.

Animating all is a whooping exuberance of yellow, orange, blue, green, more cartoon-hued than earlier Bohnert pieces. Yet the vitality of the glaze—gloss on wire and satin or matt on clay—is refined by the attenuated wire lines and by the interruption of glaze texture on them.

These objects sit lightly on narrow bases. Within its measurable overall dimensions, each piece is mostly void, with just enough surface to suggest a construct, a reminder of convention equivalent to the cutaway wall of a house in a play. The pieces hold together visually only because one heavy-gauge wire or two always defines the limits within which movement will occur. The multiplicity of curves provides the visual image of movement, and one has the sense that at any moment the piece will erupt in clatterbang motion, flapping and jiggling like Alexander Calder's *Circus* or Jean Tinguely's *Homage to New York,* or that it will take off from its pedestal like a bailing-wire-and-chewing-gum Chitty Chitty Bang Bang, and with the same geniality of spirit.

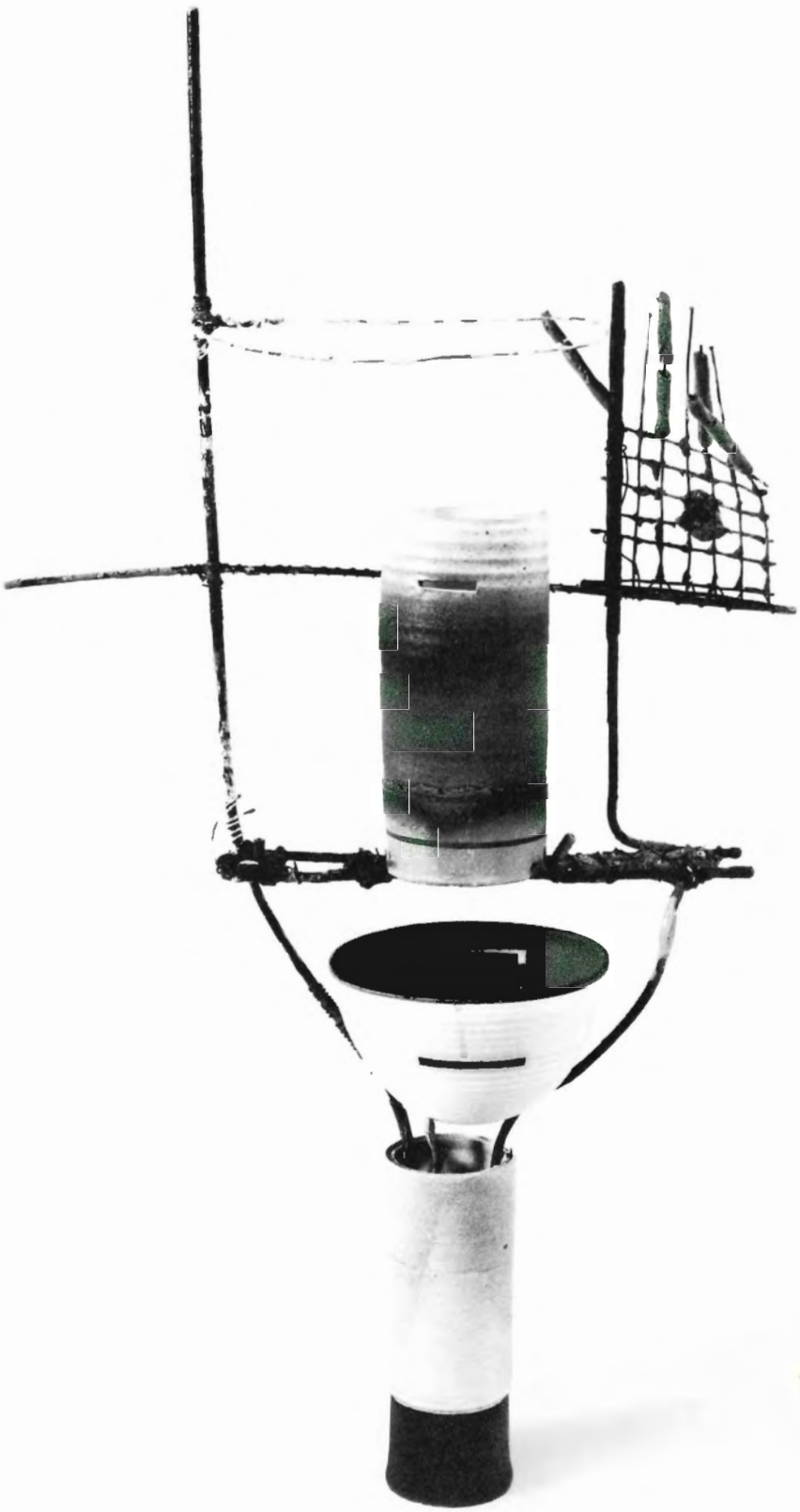
The associations are manifold, from the free-floating shapes of Miró or Arp to the uncontrolled line of a child's crayon drawing. One catches glimpses of circus rings, Roy Rogers's graceful lariat, haloes, bits of flags, an acrobatic counterbalance wheel, a net for a human cannonball, a high-wire act. The work has an aura of high-flying bravado, without any real threat or fear. These objects are heroic platforms . . . with security blankets. They are a habitat for Inspector Clousseau or Mr. Magoo or any imaginative child.

Their frontal orientation, does not discourage scrutiny from other angles. It suggests, rather, that more is to come, much as a glimpse of a person's back promises the reward of more interest from another angle. Each piece has a structural, though inconspicuous, logic. Each is defined by the diameter of the implied volume, and held by the centering of gravity. Each has a pivot point, a center of weight that does not necessarily coincide with the center of interest. Things do not line up on that point, but balance out. A loop on one side counters a line on the other, with notches, incisions, or painted geometric shapes zeroing back toward the precarious middle. A patch of color on the wires may balance some other more tangible weight.

The visual thrust follows the outline, up and out. But repeated horizontals of foot, lip, rods, fingermarks in the clay, and painted lines aid the horizontal stability. The viewer's eyes have free play. The zig-zag course of the eye is threatened only when it reaches the extreme extensions of line, horizontal or vertical. A mother would hold out her arms and call the child down from a precipice—an act which the ultimately female base and profile of these objects seem to perform. But meanwhile, the child in all of us has had a jungle adventure, has performed a circus act, has traveled in a tin can rocket to the moon through seeing the works of Thom Bohnert.

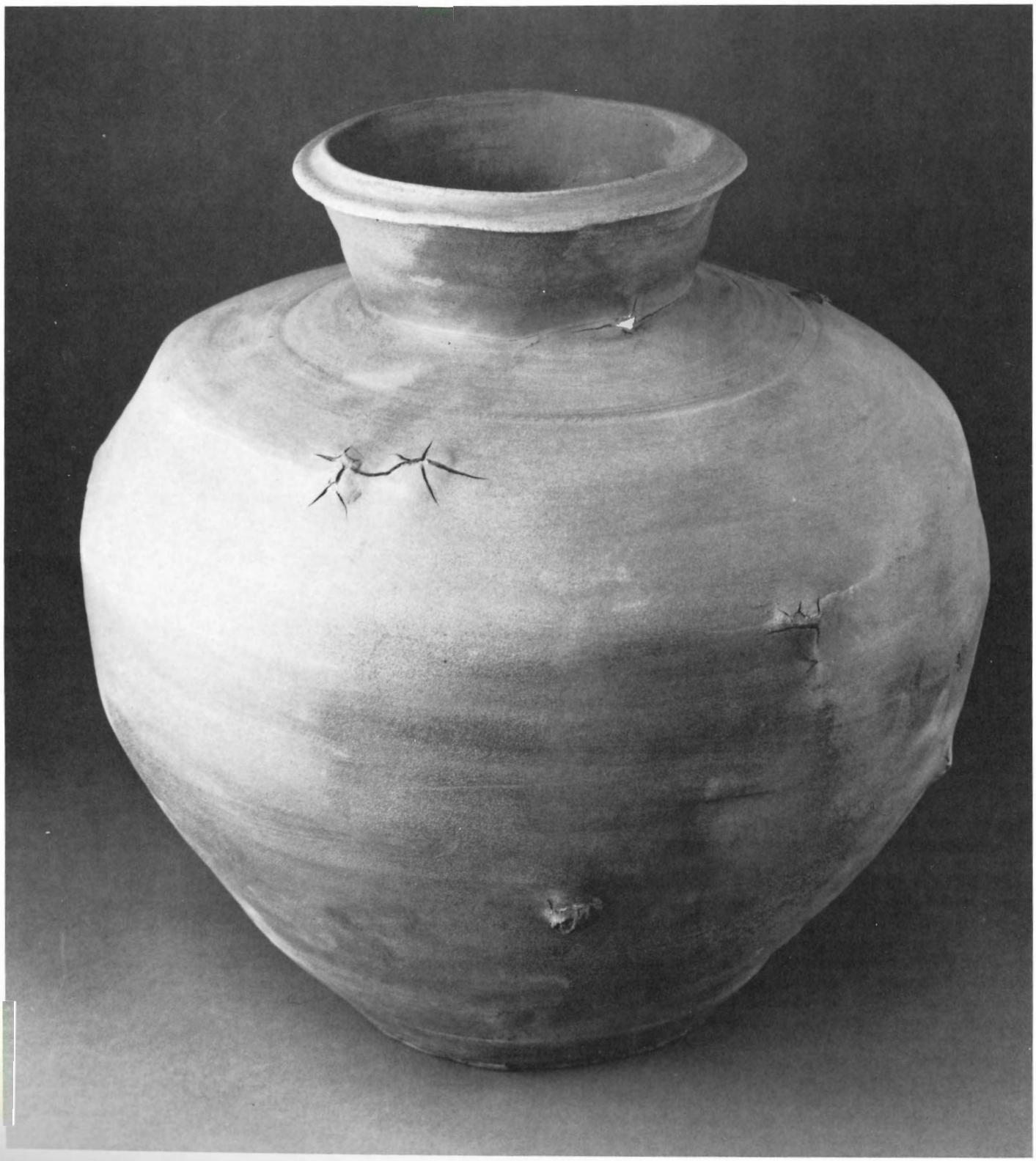
These works were seen at Exhibit A, Chicago (October 1–November 12, 1982).

Untitled *(1982), 26½" (66.3 cm) high.*
Courtesy Exhibit A Gallery, Chicago.



Ceramic Vase *(1980) 12" (30 cm) high. Collection Museum of Modern Art, New York.*

Earthenware Covered Vessel *(1982), 7½" (18.8 cm) high. Courtesy Jordan-Volpe Gallery, New York.*



Paul Chaleff

Edward Lebow

"Good artists borrow, great ones steal" is more an observation than a rule of how artists work. And what matters isn't how much or from whom they pilfer, but what they ultimately do with it. Somehow, they have to suit it to their own purpose.

Inevitably, this process begins with mimicry. After all, if artists can capture a style they like, then they stand a better chance of appreciating their own products. Moreover, through imitation they can often apprehend clearly and objectively characteristics that they feel intrinsic to but unarticulated in their own work. It is a way of finding clues to their bashful purpose and provides a step in the synthesis of mature visual ideas.

Perhaps this is what Paul Chaleff is up to: discovering what there is in unglazed, wood-fired Japanese ceramics that compels him to make Americanized versions. His technique is undeniably superb. In five years of work with the anagama-style wood kiln he built after his return from a year in Japan, he seems to have found all the right ways to place and tend his pots in a firing.

For instance, he knows how to stack them, to coax rich surface blushes and scorches from the flow of ashes and flames. He knows where in the subterranean chambers these results best occur, and how to achieve a full range of unfettered velvet or carbuncular skins. He also knows the temperature at which all the pebbles, grit, and invertebrates in his clay will rise to the surface, like worn tires in a landfill, and the inhospitable degree at which the clay itself begins to complain of the heat, to sag and wilt in a beauty-and-the-beast faint of exquisite distortions, bucklings, puckers, and split walls. One can talk all day, all week even, about Chaleff's technical virtuosity. What he does, he does well.

But what is that? Essentially, it is what a generation of American potters did in the forties and fifties before they got their native wits about them. He mimics examples of Iga, Shigaraki, Bizen, Seto, Tamba, Sué, and Tokoname farm and tea ware. Other than inflating their size to an appropriately American scale, his joyously rustic and clumsy shapes, handles, and decorations seem to have come from tomb to market on the scrupulous carriage of a pantograph. As a result, one can tour this show with a reasonably comprehensive text or knowledge of Japanese ceramics and not just see borrowed styles, but in some instances the precise examples of flower containers, tea caddies, water and tea jars that inspired Chaleff's interpretations.

This is not to denigrate Chaleff. As I said, he does what he does well. But, again, one has to keep what he does in mind. If this work reflects a mature style—a synthesis of his Japanese lessons—then my original reckoning is wrong. His efforts, then, must be primarily antiquarian, despite the testimony in the catalogue essay by Rand Castile, director of the Japan House Gallery, that Chaleff's American talent "is everywhere evident in this show." And despite the curious fact that four of his pots sit in the design collection of the Museum of Modern Art, Chaleff seems to be an artist who produces altered replicas of vintage objects. They tease our hankering for progress, while coddling our romance for the false gentility of the past. And it is there in the past, along with the rest of the antiques of the Arts and Crafts Movement sold by Jordon Volpe Gallery, that Chaleff's work seems happiest.

The work reviewed here was seen at Jordan-Volpe Gallery, New York (December 4, 1982–January 29, 1983).

Dennis Gallagher

Joanne Burstein

If your heart belongs to Modernism, but you were raised in Post-Modernist California, then it follows that your sculpture would be elegant columnar combinations reminiscent of freeway construction. For the last several years, Dennis Gallagher has quietly developed his technique and aesthetic vocabulary, taking a direction of his own from the basic structural principles developed by Stephen De Staebler and John Mason.

It is somewhat amazing to realize that these works are clay; their large size and construction-site air lead one to expect cement. Although they look like poured concrete sections, they are constructed by pounding soft clay into wooden forms. The irregular, rectangular units thus produced have contrasting smooth surfaces and broken edges, and the density of solid clay. Unlike functional concrete forms, however, Gallagher's sculptures appear to be a random collection of fragments. So while it is the artist's technical expertise that draws one into the work, it is the mastery of his formal arrangement that sustains the work. Gallagher assembles these fragments so that they relate in surprising ways, with unexpected turns and juts that violate the reference to concrete's functional vocabulary. The multiple vertical sections are broken by horizontal ledges and attached elements, which physically and aesthetically balance the work. The monumental mass of these sections are contrasted by the interstices between them, which emphasize the integrity of each while allowing light and space to contribute to their integration as a whole. Each fragment relates formally to the others, while the whole conveys the sense that these are reassembled parts from some previous work.

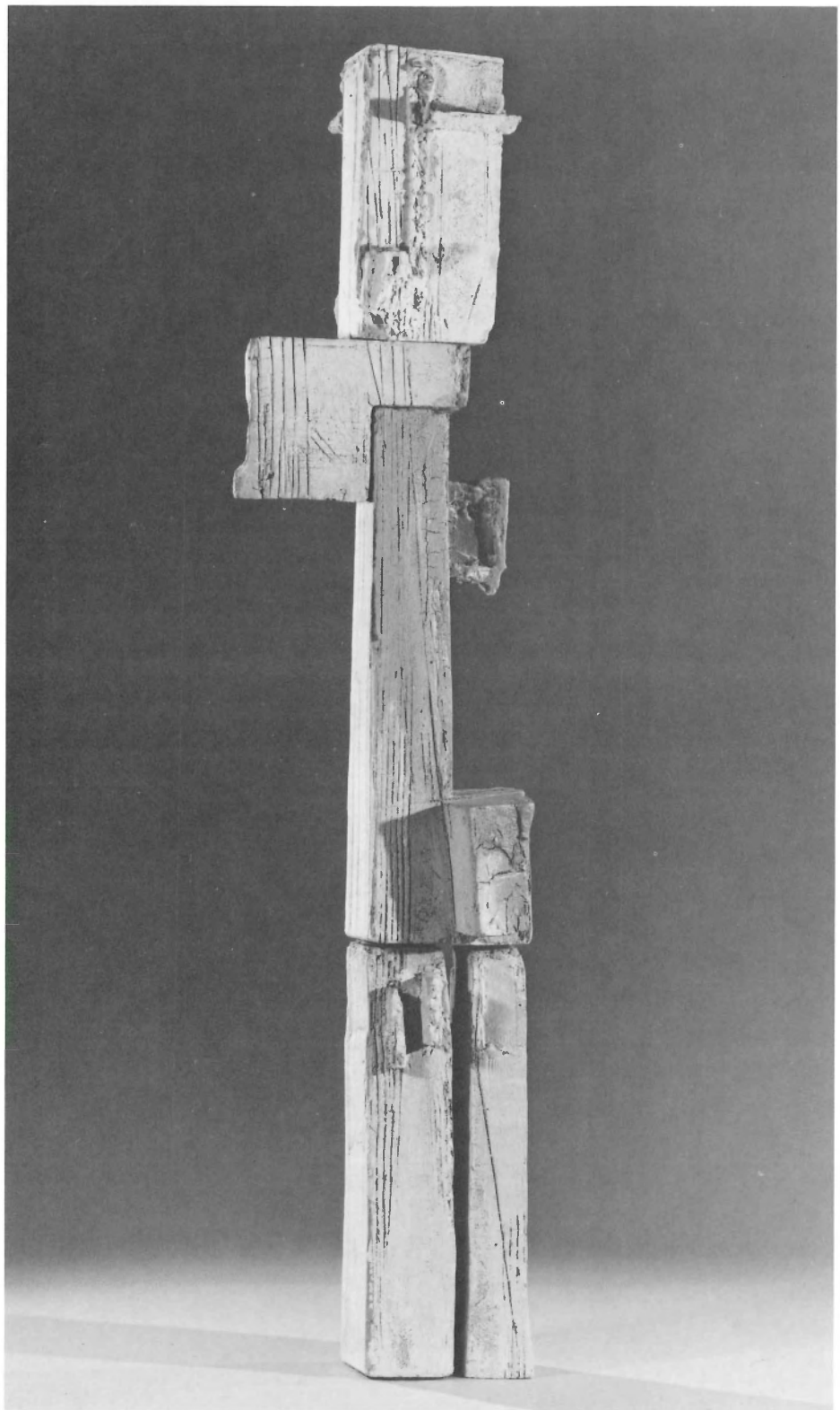
The Modernist approach has not been explored by many clay sculptors—John Mason's work seems the major exception. Possibly this oversight is due to the weight of clay's associations: the earth, its geology, the great span of time, the thousands of years of cultural tradition. Within the last two decades, much has happened to free clay from these associations, as well as to develop them from a more open vantage point. To deal with the mass of clay and its texture as a material, without making an object that lies within the vessel tradition, or refers to narrative or figurative art traditions, however, is still rare.

In clay, to work in human or larger scale has previously indicated a figurative or architectural orientation. While Gallagher's work is architectural in both appearance and method of construction, and is in no way figurative or anthropomorphic; these free-standing, slightly larger than human scale forms create an independent, one-to-one correspondence with the viewer. They are mysterious objects, complete in themselves, yet implying a larger structure: the corner left behind of a post and lintel structure, a restacked column, the smallest standing section of a large wall. Here the expressionistic handling of material combines with a Post-Modernist sensibility free of all literal content.

The immediacy and functionality of contemporary concrete constructions are certainly called to mind, but Gallagher's sculptures, like all good formalist art, "do" nothing. They only have the meaning we supply. Because they are fragments and their surfaces are broken, they suggest a civilization in disrepair and decay—a souvenir of functionality and immediacy after these things have ceased to matter. They suggest functionality, broken up and reassembled with an eye for the inherent beauty of the forms, strength realigned with beauty.

Dennis Gallagher's sculptures were viewed at Quay Gallery, San Francisco (November 2–27, 1982).

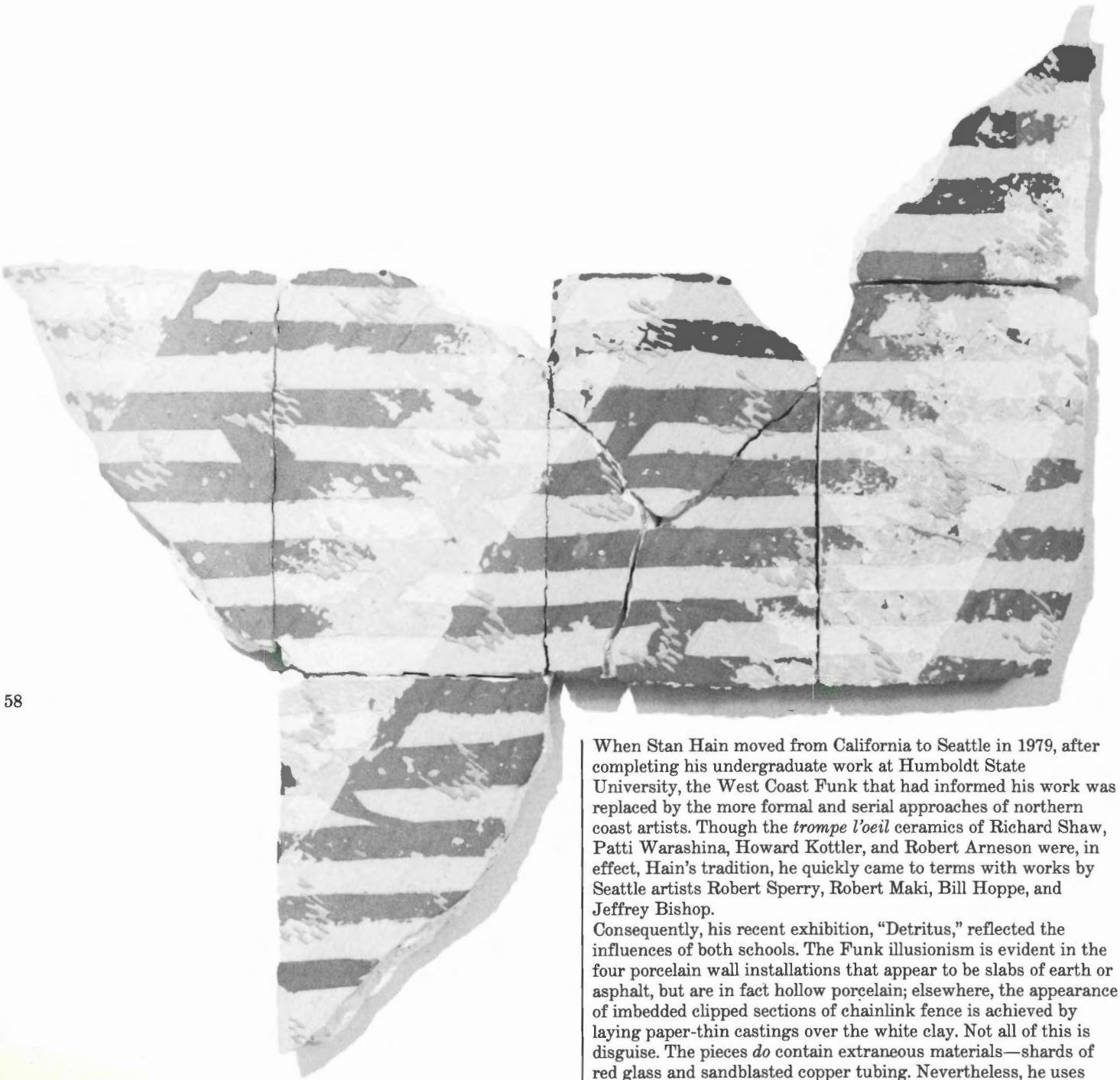
Joanne Burstein is an artist, critic, and frequent contributor to Artweek.



Sept. 82/I *(1982), 86" x 16" x 11" (215 x 40 x 27.5 cm). Courtesy Quay Gallery, San Francisco. Photo: M. Lee Fatherree.*

Stan Hain

Matthew Kangas



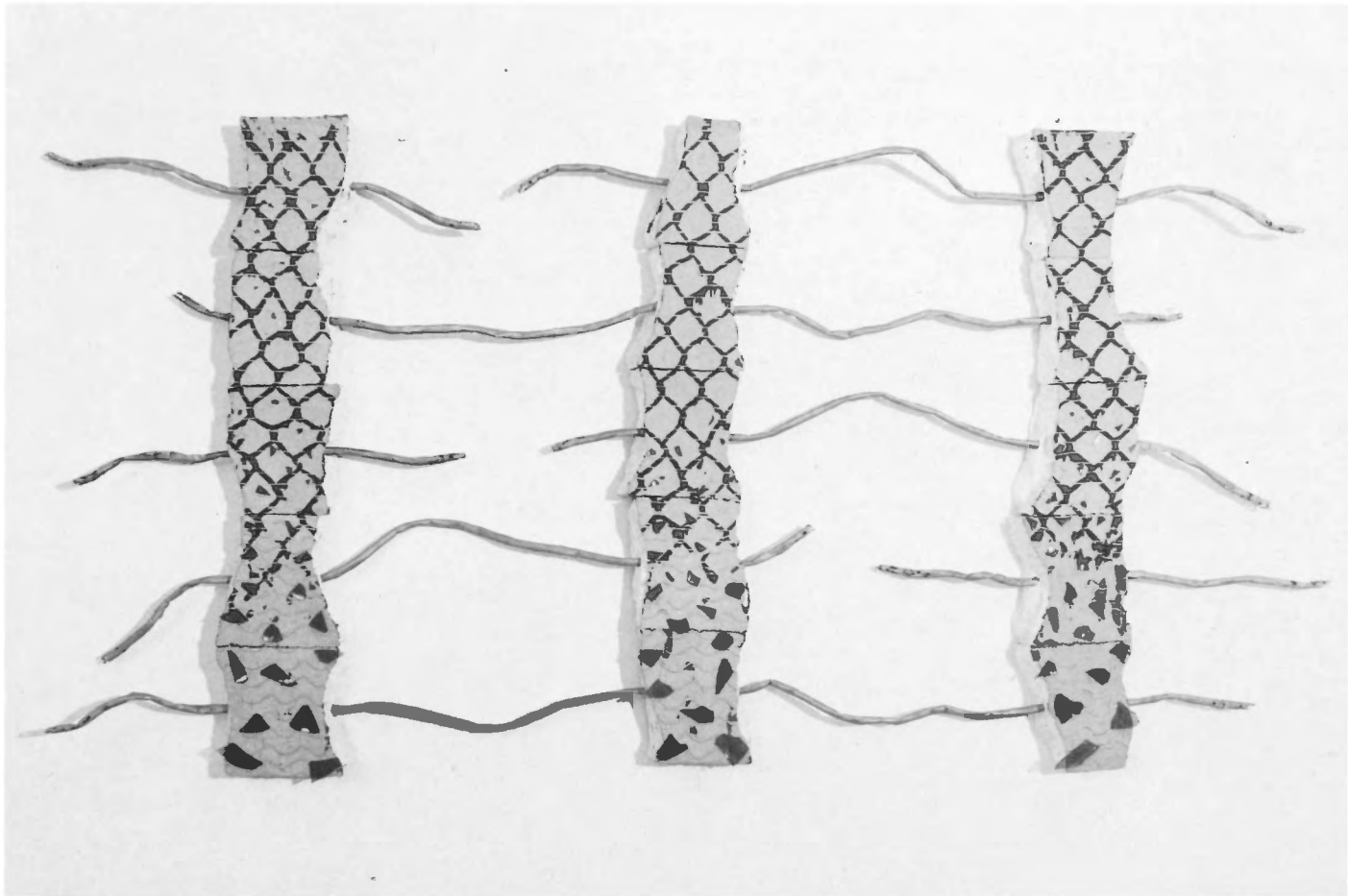
When Stan Hain moved from California to Seattle in 1979, after completing his undergraduate work at Humboldt State University, the West Coast Funk that had informed his work was replaced by the more formal and serial approaches of northern coast artists. Though the *trompe l'oeil* ceramics of Richard Shaw, Patti Warashina, Howard Kottler, and Robert Arneson were, in effect, Hain's tradition, he quickly came to terms with works by Seattle artists Robert Sperry, Robert Maki, Bill Hoppe, and Jeffrey Bishop.

Consequently, his recent exhibition, "Detritus," reflected the influences of both schools. The Funk illusionism is evident in the four porcelain wall installations that appear to be slabs of earth or asphalt, but are in fact hollow porcelain; elsewhere, the appearance of imbedded clipped sections of chainlink fence is achieved by laying paper-thin castings over the white clay. Not all of this is disguise. The pieces *do* contain extraneous materials—shards of red glass and sandblasted copper tubing. Nevertheless, he uses clay to represent fluctuating states of matter, what he calls "transmogrifications."

In two such pieces, *A Gentle Collapsing* and *To the Four Corners,* "echoes" of the clay outlines were spraypainted on the walls behind. These two-dimensional silhouettes are disorienting, confusing one's perception of which surface is over and which is

Untitled *(1982) 48" x 48" (120 x 120 cm).*
Photo: Nina Jensen.

Wall Remnant *(1982), 52" x 94" (130 x 235 cm). Photo: Nina Jensen.*



under. He couples this intriguing and complex interaction between the painted wall and the layered surface of glazed clay with the use of earth and sky colors, achieving the second theme of these works: mapping land masses.

Hain takes the earth origins of clay and organizes them into a series of formal commentaries. In this respect, "Detritus" is another foray into the dicey arena of conceptual clay. Yet it is more than that. By layering his grids like templates on a radar screen, he goes beyond Tony Costanzo's use of grids and creates a sense of shifting land forms. (This is treated more literally in his drawings in which ripped Rand McNally street maps, for example, are collaged with Zipatone textures of gravel and grass.) Though the sculptures are placed on the wall like diagrams or maps, they don't resemble pictures of earth. Instead, they appear to be abstract meditations on a cartographic theme.

This is appropriate, for the clay pieces accentuate the fragmentary nature of matter and the subtle yet constant shifts of land. In doing so, they convey Hain's notion that "things appear permanent, but things change." Unlike the works of Peter Voulkos and Rudy Autio, the ideas in Hain's pieces don't hit the viewer over the head, but emerge only after he has unravelled the process of the piece. Through this process one sees that there is a subliminal urban content. Just as Franz Kline's slashing black bard remind many observers of falling I-beams, Hain's "Detritus" suggests remnants at city construction or demolition sites.

This is particularly true in Hain's most successful work, *Untitled* (1982). The smallest and only nonmodular sculpture in the show, of brown and gray porcelain with soft blue diagonals, it seems to have been ripped from an old, tiled bathroom floor. It conveys the illusion of an architectural remnant transformed into art.

This is one of the hallmarks of modernist ceramics: using clay to make statements about the world while maintaining the self-referential commentary about the medium. Stan Hain has done this with eloquence. Despite the camouflage, clay remains the right conveyance for his ideas. Indeed, this was an ambitious first show.

Stan Hain's drawings and recent ceramic sculptures were exhibited at Traver Sutton Gallery, Seattle (September 2–October 2, 1982).

Matthew Kangas is a frequent contributor to Vanguard *and* Art in America, *and recently wrote a catalogue essay for* Patti Warashina: Recent Work, *exhibited at the Tucson Museum of Art. He lives in Seattle.*

Paulina van Bavel Kearney

Foster Robertson

Paulina van Bavel Kearney's exhibition in San Antonio has humorous touches that were missing from her Austin show two years ago. The anatomical allusions in *pink bowl* and the carnival appeal of the confettilike triangle on *tall vase* are bound to bring smiles. Most of the new pieces are evenly divided among her signature *tricolor* vases, *black-on-black* wide-mouth vases, and *white-on-white* or *tan-on-white* vessels. Her *balanced bowls* are more confident, more daring, and larger than the previous ones were; and her increasing use of white stoneware, instead of tan earthenware, brings more luminosity to the surfaces.

These changes reveal slight variations in her approach. For instance, her 1980 exhibition included cut and torn forms; some were gathered together and suspended in clusters, like rain clouds, while others were mounted in triangles. In her new pieces, however, gravity is more often excited by subtle variations of vase silhouettes. Drawn from classic vase shapes, the new forms have an unpredictable and thoroughly modern curve that makes us question their stability. She is also abandoning the inward curve of the top rim, so the vases seem to reach up with unrestrained open arms. The small bottoms and unpredictable curves contribute to the suspense of these understated forms.

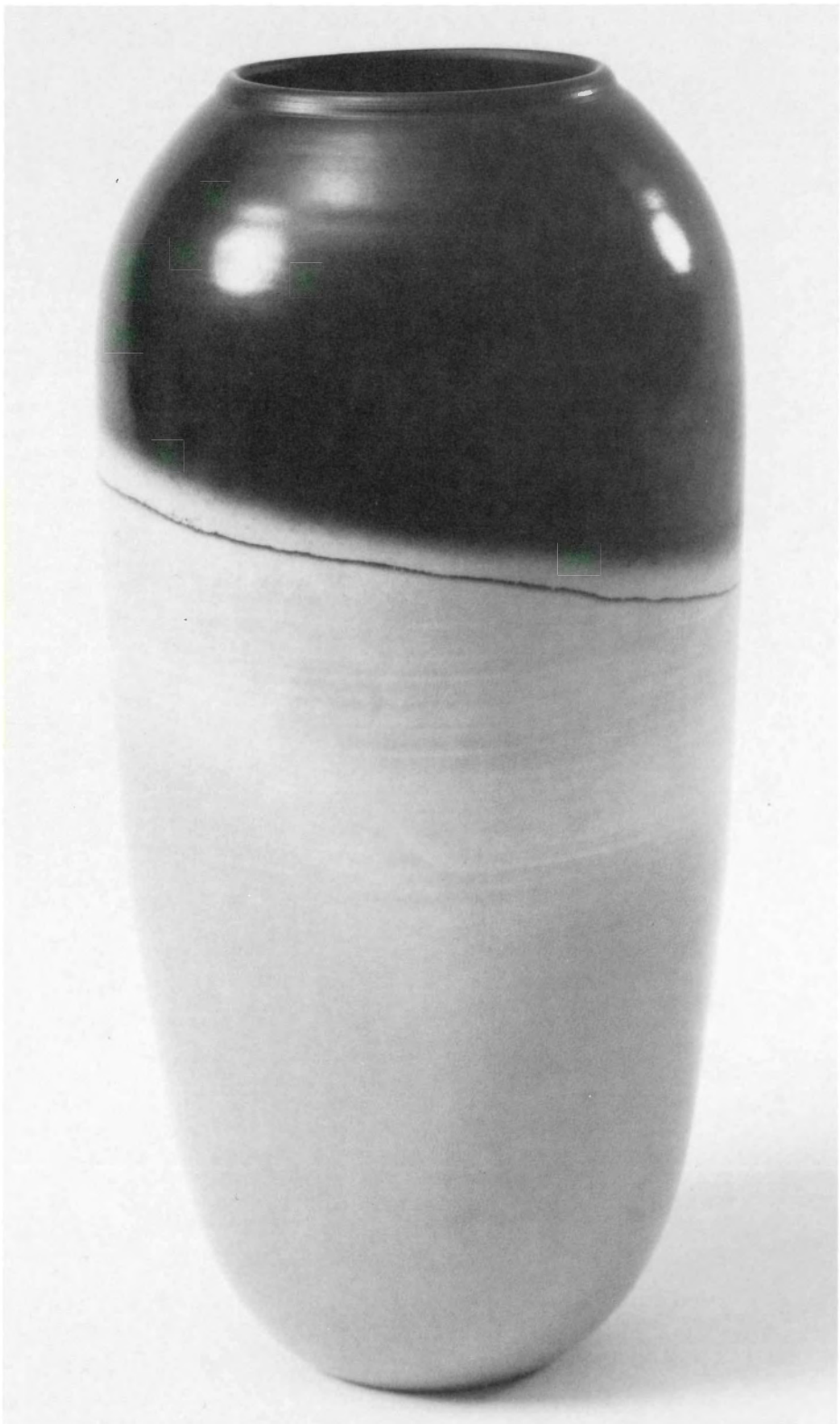
Her *balanced bowls* flare from tiny bases that rest on separate, rugged-looking chunks. One wide-rimmed shallow bowl with a rosy tan surface is particularly good. Rising above an earthen black chunk, it evokes a sunset over endless Western cliffs, an association that comes not from the silhouette—a triangle resting on its apex—but from the interaction of the large, round, richly colored vessel with its small base.

The environmental beauty of the Southwest is also reflected in the *tricolor vases.* They suggest New Mexico in particular, the place where dwellings seem to sprout from earth, where only sharp-edged shadows reveal that clay walls belong to houses. The earthtone hues of the burnished surfaces are reminiscent of a fireplace in a cliff dwelling, or an adobe hearth by the Rio Grande. The black areas of carefully polished terra-sigilata slip result from reduction firing. As works of art, the vases bear comparison to the *Dark Mesa* paintings by Georgia O'Keefe and the novels embodying the ideal mesa by Willa Cather.

The quiet evocation of horizontal landscapes on vertical forms arouses magic tension in these works. Their beauty comes not only from each vessel, but also from van Bavel Kearney's ability to create unexpected variations on her basic themes without changing the consistency of her style. And although the absence of glaze makes them nonutilitarian, thus raising those perenial questions about the usefulness of useless objects, their beauty seems answer enough.

The work reviewed here was seen at Objects Gallery, San Antonio, Texas (December 3, 1982–January 5, 1983).

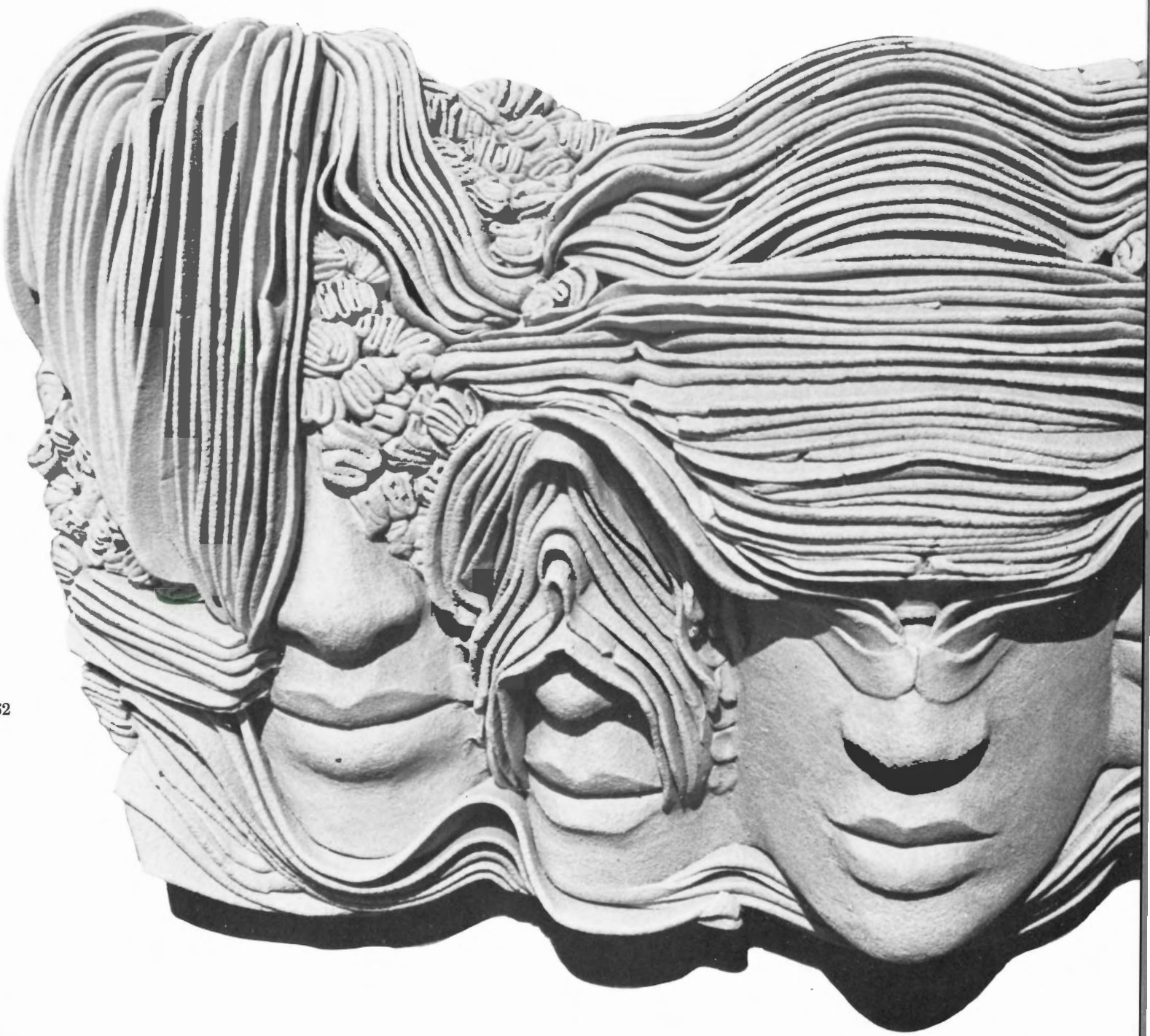
Foster Robertson is a poet and art historian who lives in Austin, Texas.



Triangle Vase *(1982), 11" (27.5 cm) high. Courtesy Objects Gallery, San Antonio, Texas. Photo: David Wharton.*

Vase *(1982), 14" (35 cm) high. Courtesy Objects Gallery, San Antonio, Texas. Photo: David Wharton.*

Clay Mask *(1982), life-size. Courtesy Marcia Rodell Gallery, Los Angeles.*



Dora de Larios

Mac McCloud

In her most recent exhibition in Los Angeles, Dora de Larios confronted her audience with more than sixty stoneware masks. The pieces reflected the full range of her design virtuosity, varying from simple glazed oval masks, sporting scarcely more than eye and mouth perforations, to elaborately ornamented wall plaques, often with two or three of the faces mounted on them in diptych or triptych formation. The faces in all cases were displayed frontally. In the larger wall plaques, the centerpieces of the exhibition, the studiously sculptured masks were screened over to varying degrees by dense, laminated strips of clay, which flowed arbitrarily, like a curtain across the molded features.

The configuration of the partially concealed heads, which gaze inscrutably from their combed wrappings, is sensuously and meticulously delineated by lines as precise as those in the once popular engravings of artist Rockwell Kent. They demonstrate de Larios's predilection for the ideal, for an impassive remoteness as pure as that mythical Hellenistic profile. These masks are prototypes, not portraits, and are, like large chunks of Kent's oeuvre, androgynous.

Why they are screened from our view is unexplained and, to this viewer, obscure. It is true that the rhythmic linear mass superimposed on the physiognomies evoke twisted, flowing, and crumpled fabric. In its visual dominance, however, the shroud overpowers the visage. It appears heavy-handed, without purpose. And after appearing repeatedly, the device becomes monotonous and threadbare.

Predominant in the exhibit were the simpler single faces that, like those attached to the sculptural bas-reliefs, remained expressionless. Some, in their subtle but expert color, were as impersonal as glaze tests. For this reason, five or six were particularly conspicuous, expressing wild extremes of emotion: *Rage I, Rage II, Catharsis,* and other titles were merely names for their dramatic states. Treated with expressionist abandon, these cast masks had been twisted, torn, perforated, ripped, and distorted into contortions of emotional and aesthetic upheaval. Melodramatic perhaps, but surrounded by their impassive well-distanced companions, they were the "sleepers" of the exhibition, intensely human, personal, and intimate, unleashed symbols of subconscious emotion and repression. As works of art, they remained only surrogates of reality. Yet their violent energy rattled the enigmatic blandness of the surrounding pieces like quick screams in an otherwise stony existence. It should be added that their presence in this crowded but refined multitude was subversive; unimposing in scale and dispersed intermittently among the much larger number of convention-ridden pieces, they were easily overlooked.

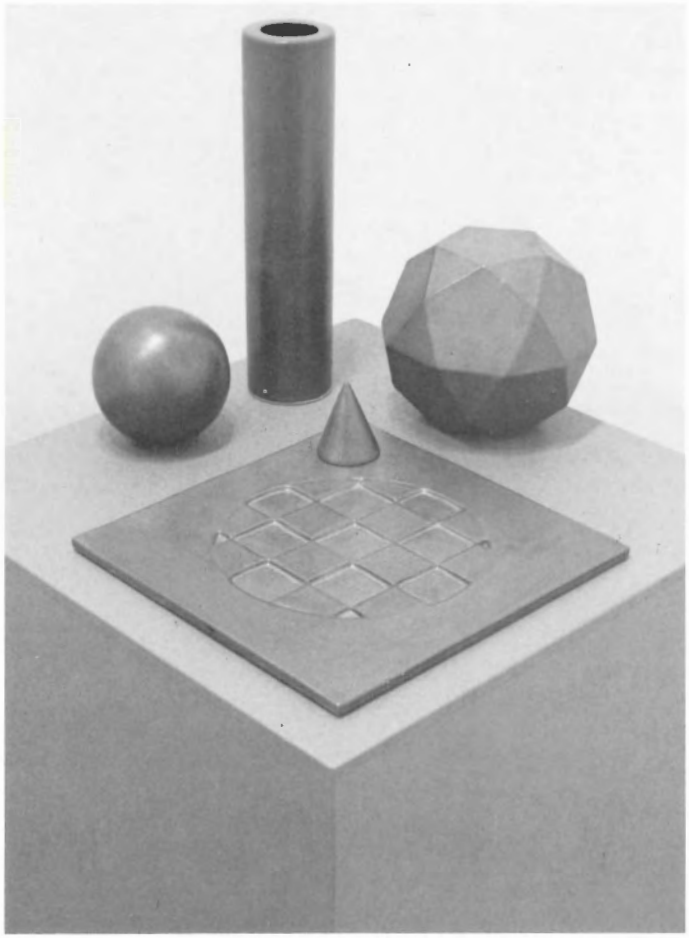
In this exhibition, de Larios clearly demonstrated her capable manipulation of her material as well as the variety of approaches. Whether she chooses to pursue the theatrical and social implications some of these sculptures carry remains to be seen.

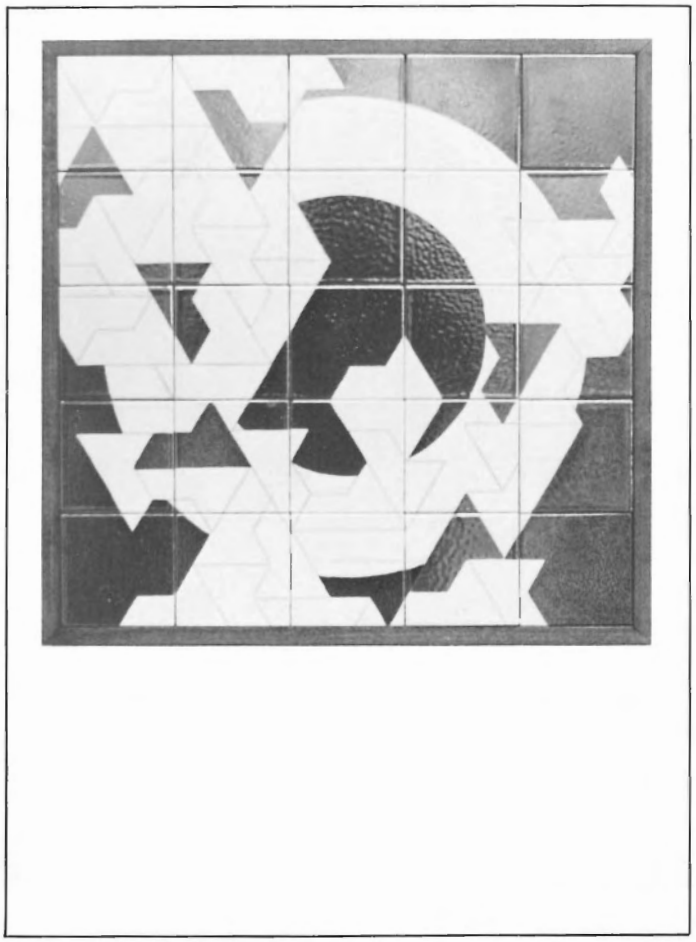
Clay Masks by Dora de Larios were exhibited at Marcia Rodell Gallery, Los Angeles (October 3–30, 1982).

Mac McCloud is the pen name of Malcolm McClain, artist, teacher, and frequent writer of art reviews. For the past sixteen years he has taught ceramics and sculpture at California State University, Los Angeles.

Pat McCormick

Matthew Kangas





Patrick McCormick is chairman of the ceramics department at Western Washington University. As a 1966 graduate of the University of Washington, he studied under Robert Sperry, Harold Myers, Shoji Hamada, and Howard Kottler. Although his early functional pottery was of a very high caliber, his nonutilitarian objects of the last decade have achieved mixed results. In continuing to move away from utilitarianism, however, he has produced an impressive range of pedestal sculptures, wall reliefs, porcelain tile modules, and disguised utilitarian objects. These reveal that McCormick can work competently in many different areas; at the same time they show that he has not yet developed the artistic maturity of his more illustrious former teachers. For this to happen, he must rethink his adherence to the vessel form. The seeds for this are already there.

McCormick's flat wall pieces have a beauty that toes the line between art and industrial design. The tile modules are of two kinds: flat and low-relief. *Tangram, Non-Periodic Pattern* and *Non-Periodical Generation of the Sphinx* each consist of a twenty-five-tile grid of commercial porcelain tiles that McCormick coats with underglazes, glazes, and lusters of bronze, gold, and silver. Their imagery is geometric and additive. *I've Got Rhythm, Three Key Code* and *Northwest Afterimage* are low-relief tiles assembled in a thirty-two-tile grid. Both sets of wall pieces have a conceptual rigor that the sculptures lack. In addition, their flatness provides McCormick with a better ground on which to work out his interest in interlocking geometric shapes and subdivided picture space. They have a third advantage of affording him the opportunity of introducing color (pink, green, and blue).

There is a whiff of William Daley's work in the reliefs. Like Daley's, McCormick's look as if they were generated beforehand in drawings. Additionally, his stoneware surfaces are reminiscent of Daley's rough-hewn, carved, and unglazed finishes. Whereas one sometimes senses that Daley's work is the result of drawings that have gone on too long, McCormick's suggests the reverse: volumes or spaces are insufficiently implied by line. This is appropriate to industrial design, but not to art. Similarly, *Northwest Afterimage* (1982) derives its handsome and austere appearance from the selective use of crawl glazes on subdivided squares—again, appropriate to architectural decoration, but hardly suitable to art. Despite this, they fare much better than the eighteen sculptures do.

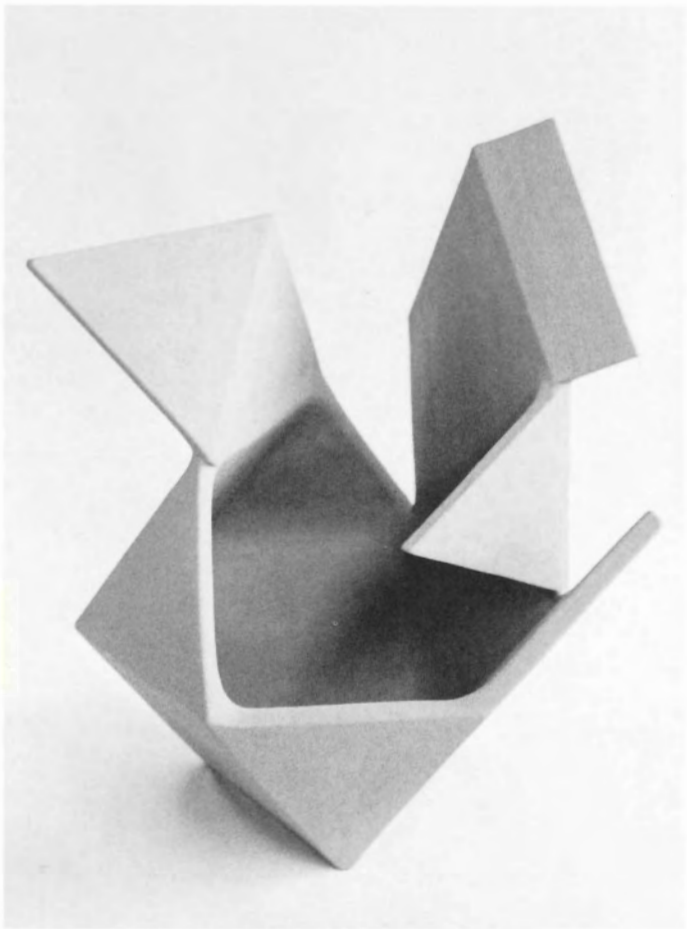
Although critic Julian Riepe has written eloquently of the sculptures, noting their rock, circle, cone, egg, and breast imagery, I find them suspended in a dainty netherworld of Neo-Victorian knickknacks and primordial modern sculpture. And compared with the formal strength of the wall pieces, they seem whimsical,

Geometric Still-Life *(1982), 28" (70 cm) square.*

Non-Periodic Generation of a Sphinx *(1982), 28" (70 cm) square.*

Container Construction *(1982), 26" (65 cm) high.*

Primary Balance *(1982), 27" (67.5 cm) high.*



even frivolous. If the source of these is drawing, they should be returned to the drawing board.

His previous sculptures were glazed white with blue and green accents. Most of the recent ones are unglazed stoneware. And their impact depends upon a *tour de force* balancing of cones, cylinders, and funnels. *Positive Triangulation* and *Double Whammie* (both 1982), are based on clay planes balanced around a central void, and are utter failures. This is due to their excessive reliance on the vessel form.

Mathematical Still Life (1982), however, transcends the historical limitation of the vessel. Its five movable pieces constitute a Platonic variation on such geometric forms as cylinders, cones, spheres, and polyhedrons. As a result, it moves beyond the pervasive humor of the other constructions. McCormick is getting at something substantial here. His mathematical volumes create a sense of privacy, silence, mental games, and viewer participation. These are properties of some of the finest sculptures produced in the last decade. McCormick's belated discovery of them is typical of ceramists. Yet he is to be commended for moving from the issue of void and vessel to that of volume and mass.

Clay artists have much to contribute to the revitalization of abstract and minimal sculpture. And Patrick McCormick might contribute the most. His two-dimensional art is already addressing this need; the sculptures could follow suit.

Pat McCormick's recent sculpture was on view at Robert Lawrence Galleries, Bellingham, Washington (October 20–November 20, 1982).

Rectangular Plate and Cup *(1982).*
Courtesy Greenberg Gallery, St. Louis.

Mineo Mizuno

Michael G. Rubin

The pairing of ceramist Mineo Mizuno with painter Joseph Albers, as was done last fall at Greenberg Gallery, initially seems incongruous. Seeing them together, however, enables us to trace contemporary styles of painting, architecture, and industrial design to their source, the approach to pictorial abstraction taught by the German Bauhaus in the twenties and thirties.

Albers was one of the prominent Bauhaus teachers who emigrated to the United States after the German design institute closed in the thirties. Upon arrival, he taught at Black Mountain College and, later, at Yale. Walter Gropius went to Harvard's School of Architecture, as did Marcel Breuer; Laszlo Moholy-Nagy developed the design curriculum for Illinois Institute of Design. Their collective influence can't be overestimated, for their artistic philosophy has been thoroughly assimilated into American culture.

Albers demonstrated his aesthetic tenets in the long series of preparatory paintings titled *Study for Homage to the Square.* In these one can see the rigorously conceived format that evolved from his "preliminary course" at the Bauhaus, a course that focused on optical perception and color theory. His small paintings show his mastery of subtle color relationships. In one example, three shades of red graduate toward orange, creating a phenomenon called "flutter," which makes the surface glow. Another canvas uses concentric squares that graduate from green to gray to blue green. The association of each color to the middle gray band causes an optical effect in which blue and green appear inside the boundaries of the gray. The power of this phantom sensation is surpassed only by that of the figure/ground ambiguity, in which the center green square appears to float in front of the gray background.

California artist Mineo Mizuno explores concerns similar to these. His illusionistic slip-cast trays and cups identify the fluid relationship between two-dimensional and three-dimensional reality. He achieves this by placing glossy, mirror-finished cups on or beside the trays, and by decorating the trays with two-dimensional abstractions of the cups and their shadows. These two elements create a dialogue between the actual objects and their graphic renditions.

Like Albers, Mizuno has a great sense of color. Albers tended toward primary hues; Mizuno prefers complementary pastel colors with closely balanced intensities. He arranges delicate shades of violet, peach, and aquamarine, thereby achieving moderate chromatic harmonies. Whether the shape of the trays is circular or rectangular, the idea of the images remains the same. Cup pictures twist and turn in every direction; their perspectives distort, setting in motion a process that Lawrence Alloway calls "Systematic Painting." This modular form of design allows variations to occur only within a predefined structure. Works by Ellsworth Kelly and Al Held are good examples. Kelly's paintings reveal the process of flattening three-dimensional form into two-dimensional shapes. He enhances their emotive power by creating dramatic color contrasts and repetitive images. The linear perspectives in Held's *Flemish* series are as curious as those in Mizuno's cup images. Each artist seems to be trying to determine the validity or continued relevance of Renaissance perspective. By rendering the illusion of cup handles projecting from the rim of the tray, Mizuno breaks the edge of the image similar to the way Frank Stella breached the frame of the Renaissance picture. And just as Stella's shaped paintings became painted relief sculptures, Mizuno's ceramics do the same.

Whether the works are by Stella, Kelly, Held, or Mizuno, their aesthetic heritage is the same. They reflect the optical lessons learned from Albers's early glass paintings and later studies of perspectival illusion. Seen together, Albers's *Homage to the Square* and Mizuno's trays remind us that visual perception is a traditional theme in Western art, one that artists continually rework to find how perceptual conditioning determines what we see.

Mineo Mizuno's ceramics were viewed at Greenberg Gallery, St. Louis (December 1, 1982–January 15, 1983).

Michael G. Rubin writes on art for the St. Louis Globe-Democrat *and is a correspondent for* Art Express.

Mayer Shacter

Mac McCloud

Mayer Shacter is the sort of potter many of us grew up admiring. An independent, self-supporting studio production potter, he throws his own line of ware, has researched his own glazes, worked out his own favored firing cycles, and found his potential market with evident success. For a number of years Shacter was associated with one of the important pottery workshops in Venice, California, and more recently, upon moving north, established his ceramic enterprise in Oakland. Employees and helpers—younger potters who are learning the ins and outs of the production aspects of clay—share the labor in the Oakland shop with Shacter. He and his family have been able to exist self-sufficiently on the proceeds of his small business, and he can devote his efforts to throwing and decorating, inventing new shapes and combinations of colors, pursuing the rewards of the life of an active studio potter, one of the ideal options in the field.

Like most grassroots ceramists, Shacter demonstrates his adherence to the reliable mainstay of saleable pottery, the functional pot, working within what some critics label "the vessel aesthetic." In his fall exhibition at A Singular Place in Santa Monica, Shacter displayed variations of elaborately figured covered jars, several teapots, platters, and some smaller vases and bowls. Glazed with the sophisticated high-fire standbys, handsome copper reds, rich blue green celadons, and the muted blacks and dark irons that enhance them, the porcelain wares were strikingly elegant and individual.

Shacter takes special delight in the extravagant extrapolation of handles and flanges of the lids of his favorite covered jars. Often the fringes flow downward around the core shape so that the lid forms an expanded or double-walled echo of the interior. Handles blossom into free-form sculptures, whose organic or abstract configurations tend to dominate the pot. These fanciful baroque handles are almost Shacter's signature and, in combination with the energetic and subtle decoration embellished with skillfully crafted glazes, make each of his pieces a noteworthy and original ensemble.

Shacter's work acknowledges a not unusual mix of ceramic traditions. The much admired and venerable Sung glazed pots and the straightforward functional covered jar forms are in turn manipulated and reinvented under the insistent impulse to innovation that drives the contemporary artist. If there is anything to keep Shacter's pieces from becoming earthshaking, it is that this mélange of aesthetic sources is *not* unusual. Only the evident skills, honed taste, and expert energy of the potter prevent it from lapsing into the ordinary.

Regrettably, Shacter's wares were displayed too tightly in a narrow section of an overly crowded commercial exhibit. Thus one might have overlooked three quite different and special pieces. In three small dirt basins, Shacter had mounted arrangements of small, twined clay stem-and-flower shapes of subtly manipulated and tinted porcelains. Hand-thrown and lovingly created, they were personal tributes to the late conductor, Calvin Simmons, whose recent and untimely accidental death saddened the music and art world. The lyrical modesty and simplicity of this heartfelt memorial gesture lent a touching dignity to the otherwise densely packed Santa Monica display space.

Mac McCloud is the pen name of Malcolm McClain, artist, teacher, and art critic. For the past sixteen years he has taught ceramics and sculpture at California State University, Los Angeles.

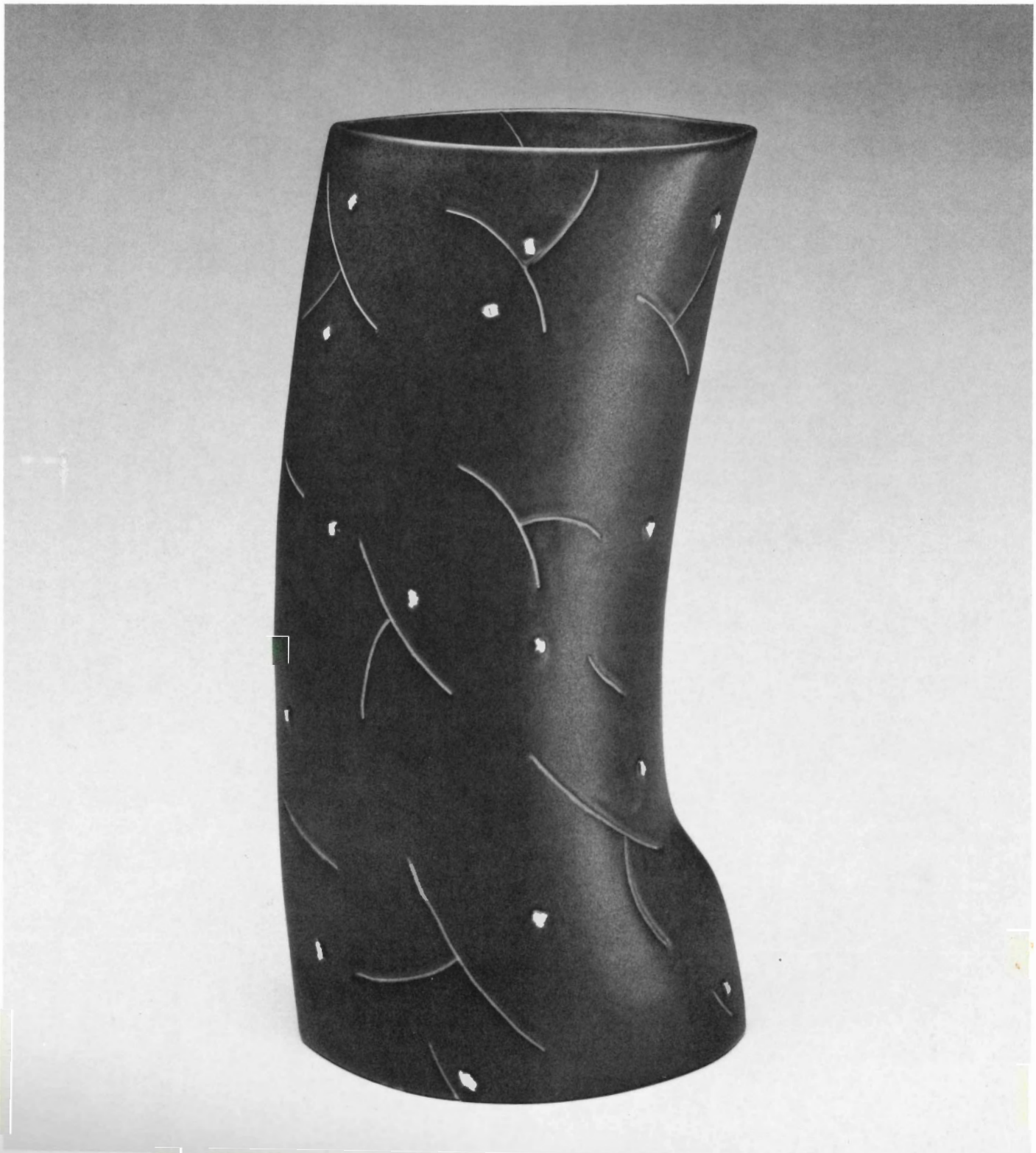
Ceramics by Mayer Schacter were shown at A Singlular Place, Santa Monica, California (October 2-24, 1982).

Titus Canyon *(1982), 11" x 11" x 9" (27.5 x 27.5 x 22.5 cm). Photo: Charles Prizzell.*

In Memory of Calvin Simmons *(1982), 18" x 13" x 10" (45 x 32.5 x 25 cm). Photo: Howard Craig.*

Black Porcelain Pot *(1982), 19¼" (48.8 cm) high. Courtesy Garth Clark Gallery, Los Angeles. Photo: Allen Laughmiller.*

Black Porcelain Covered Jar *(1982), 15" (37.5 cm) high. Courtesy Garth Clark Gallery, Los Angeles. Photo: Allen Laughmiller.*



Kurt Weiser

Matthew Kangas

The new works by Kurt Weiser, resident director of Archie Bray Foundation, are vastly different from the exotic bird vessels he made several years ago. Although those earned an award at the Marietta Crafts National, they suffered from what artist Claire Colquitt calls "the curse of the knickknack." Instead of standing forcefully as sculptures, they slouched in the posture of kitsch objects, replete with parrot heads as handles.

Fortunately, Weiser has chosen to concentrate on shapes that let him experiment with surface decoration. At the same time, these shapes seem to deny any radical investigation of form itself. They are there, presumably, to serve the decorative surface. Because the forms are made of slip-cast porcelain and earthenware, they appear to have come into existence relatively untouched by human hands. They are frozen slightly off-center, as though the bases shifted and the walls adjusted with a casual lean. Their surfaces are etched and covered with glaze chips, giving them a prehistoric look.

This archaeological appearance is both an asset and a potential liability. The line and chip designs follow directly from petroglyphs found in eastern Montana, and from Eskimo line drawings. In fact, some of the incised lines suggest the Inuit alphabet or some other lost language. Irregular bumps and edges give the forms an artificial handmade quality, which underscores their pseudo-archaeological character. Smooth, dense black, brown, and gray glazes make them look as though they were excavated by the Smithsonian. Maybe this fun-loving relic-making is a faint nod to Funk art. One almost wants to view them beside a Clayton Bailey skeleton. Yet their powerful presence saves them from becoming mere jokes or knickknacks.

The black plates and lidded forms are least successful; they seem too slick or machine-made. More appealing are the smoky orange dishes and enclosed vessels, some of which have a small opening in the middle of the top. By retaining the look of elaborate studio and kiln processes, they candidly express Weiser's enthrallment with prehistoric remnants found in the footlands of the Rocky Mountains. The key to their beauty lies in Weiser's ability to achieve a proper balance between modernity and antiquity—between smooth and rough. When the surfaces slide too far in either direction, they sink into popular taste.

American ceramists must avoid this. The positive aspect of this historicism is that it manages to evoke both past and present without appealing to our appetite for the latest trinket and oldest heirloom. These works are notable for confronting those double threats, rather than for resolving them. As Weiser's expressive vocabulary grows, I am sure he will find the corresponding power to make pots with greater aesthetic meaning.

Kurt Weiser's ceramics were shown at Garth Clark Gallery, Los Angeles (October 7–November 6, 1982).

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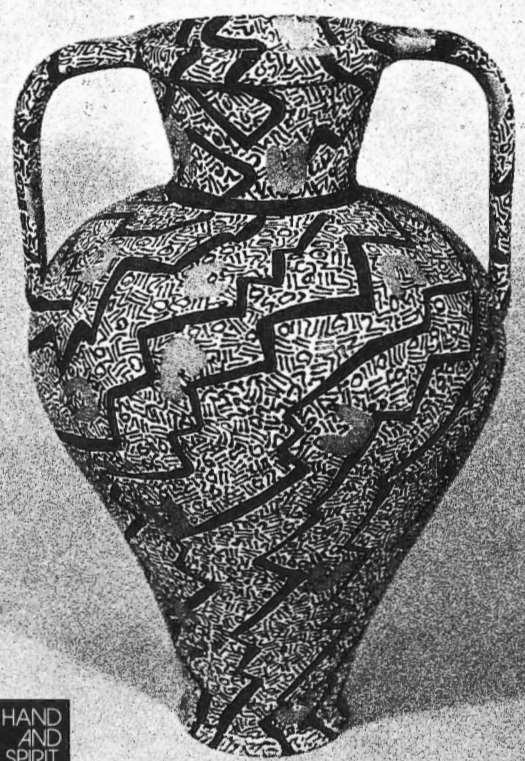

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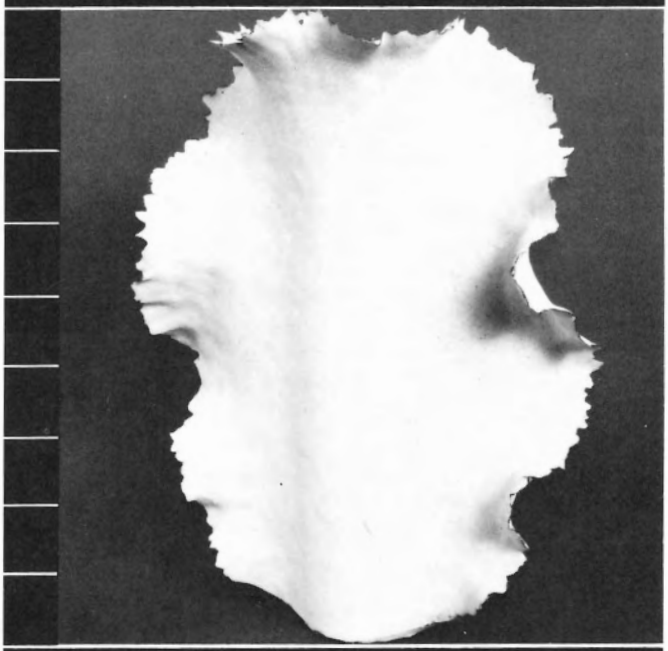

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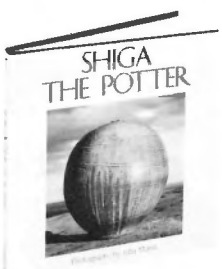

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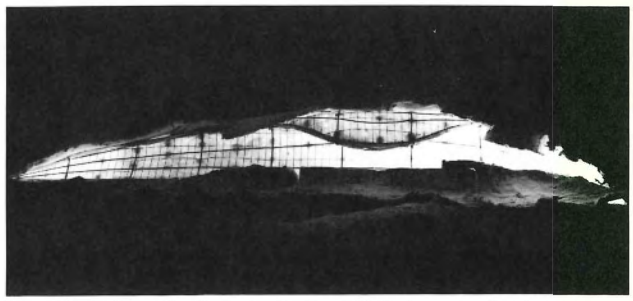

Wave Kiln No. 1, night firing at Mills College, Oakland, CA, 1981, steel, ceramic fiber blanket, propane, 15' long. Photo: M. Kibbey.

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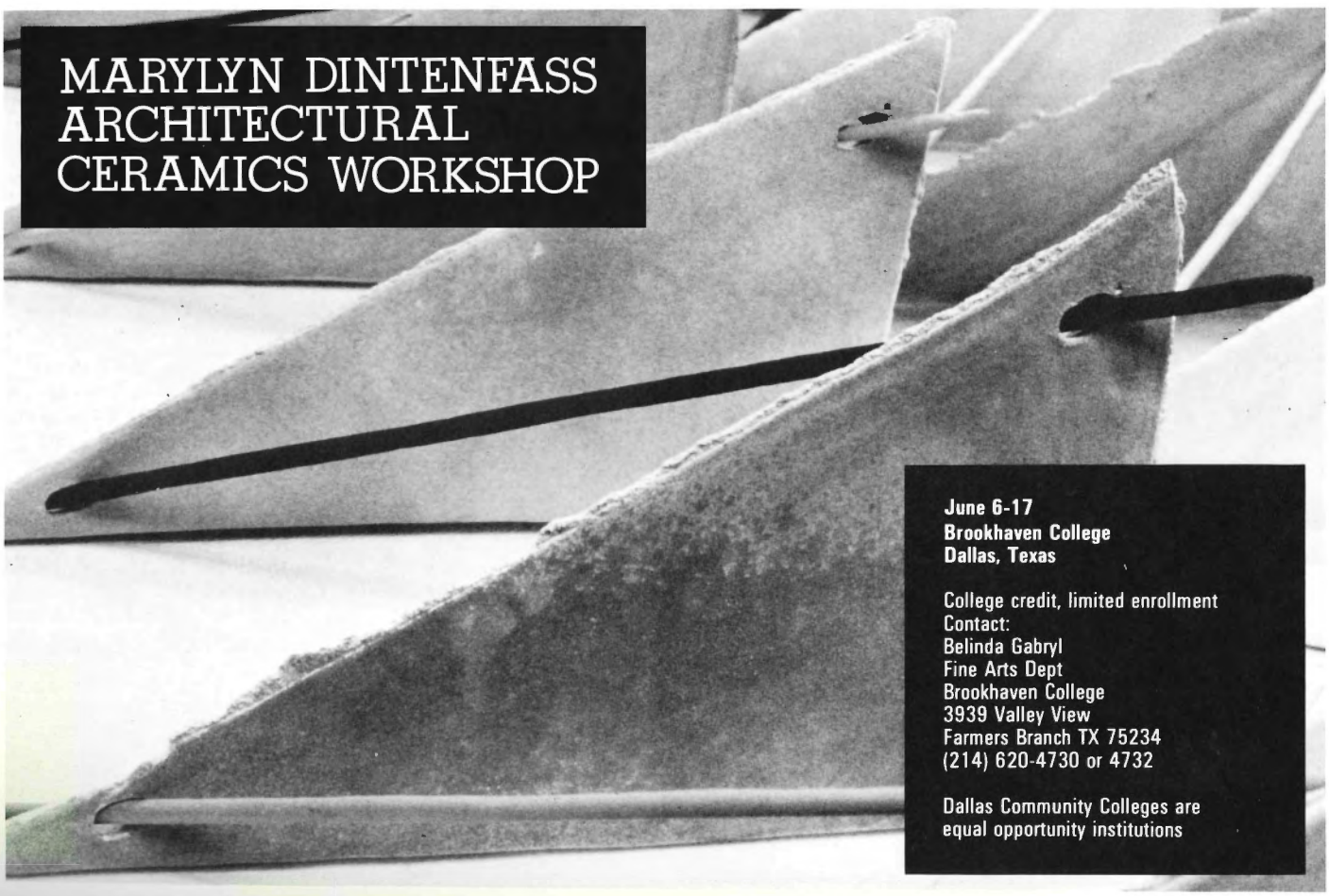
MARYLYN DINTENFASS ARCHITECTURAL CERAMICS WORKSHOP

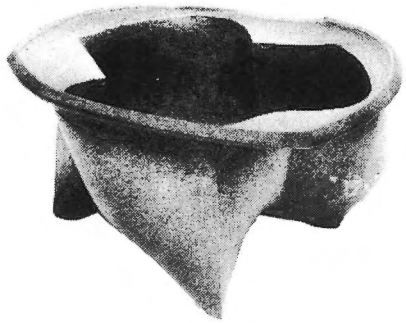


June 6-17
Brookhaven College
Dallas, Texas

College credit, limited enrollment
Contact:
Belinda Gabryl
Fine Arts Dept
Brookhaven College
3939 Valley View
Farmers Branch TX 75234
(214) 620-4730 or 4732

Dallas Community Colleges are equal opportunity institutions

Malcolm Wright



June 1 – July 2

Ceramic headrests, large vases, tripod vessels
and flower arrangement containers

TEN ARROW

10 Arrow Street
Cambridge, Ma. 02138
617 876-1117

APRIL

MARGIE HUGHTO

MAY

ROBERT MILNES

MEREDITH
CONTEMPORARY
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APRIL
MARGIE HUGHTO
NEW WORKS IN PAPER & CLAY
TOM McGLAUCHLIN
NEW WORKS IN GLASS

MAY
"FIGURE IN GLASS"

JUNE
BEVERLY MOOR
NEW WORKS IN PAPER
LUCIA JAHSMANN
NEW WORKS IN CLAY

B.Z.WAGMAN GALLERY
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ST. LOUIS, MISSOURI 63105
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JAN

AXEL

Author of
"Porcelain: Traditions and New Visions"
Summer Ceramics Workshop '83
Porcelain: Concept and Process
August 1-12

Summer Arts Festival
Crafts Center
CW Post Center of Long Island University
Greenvale NY 11548 516 299 2203
BFA & MFA Programs available

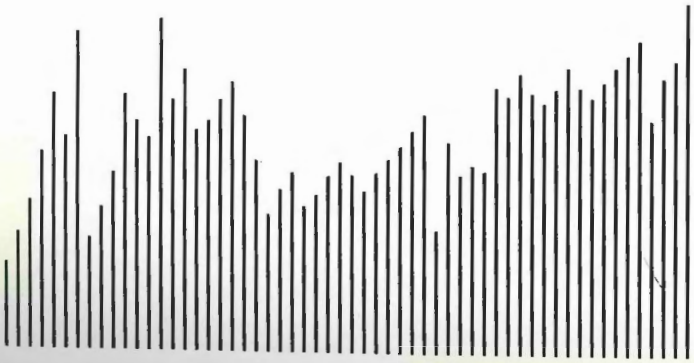
Clay/Paint Workshop
and Culture Tour

Sponsored by the
New Rochelle Art Association

June 30 – July 22, 1983
Seminar Leader, Adriana Chilton
$2,400 including airfare
New York – Amsterdam

THE NETHERLANDS

For further information contact:
Adriana Chilton
46 Church Lane, Scarsdale NY 10583
914/472-4912



Ohio State University — *Summer Clay Workshop IV*
June 27 – July 22

Don Reitz & Paula Rice
June 27 – July 1

Donna Polseno
July 11–15

Chuck Hindes
July 4–8

Ron Fondaw
July 18–22

This workshop is an opportunity to spend one week with each of five nationally prominent artists in an informal but intensive atmosphere of working and sharing ideas. Concurrent with the beginning of the workshop program, June 27–July 9, the OSU Fine Art Gallery will present an exhibition of recent works of the five resident artists. Workshop fee: $200, limited to 25 students. For information, write or call: Bob Shay, Art Dept, Ohio State University, 128 North Oval Mall, Columbus OH 43210. 614 422 2127 or 422 5072.

Porcelain Workshops

at the

92nd Street Y

June 13 – July 21, 1983

Elementary thru advanced

Day and evening classes

Guest instructors

Kris Nelson

Susan Tunick

For information contact Bobbie Mahler

Art Center, 92nd Street YM-YWHA

1395 Lexington Ave, NY NY 10028

212/427-6000 ext 172

92Y

June 12–July 8

A national invitational exhibition sponsored by The Clay Studio and held at the Helen Drutt Gallery, Marian Locks Gallery East and Rosenfeld Gallery.

American Clay Artists: Philadelphia '83

Helen Drutt Gallery
305 Cherry Street
Philadelphia PA 19106

Marian Locks Gallery East
122 Arch Street
Philadelphia PA 19106

Rosenfeld Gallery
113 Arch Street
Philadelphia PA 19106

An exhibition of works by resident artists will be held concurrently at The Clay Studio Gallery.

Robert Arneson
Clayton Bailey
Doug Baldwin
Bennett Bean
Thom Bohnert
Robert Brady
Nancy Carman
Val Cushing
William Daley
Ruth Duckworth
Ken Ferguson
Robert Forbes
David Gilhooly
Andrea Gill
John Gill
John Glick
Erik Gronborg
Lois Hennessey
Tony Hepburn
Wayne Higby
Richard Hirsch
Jun Kaneko
Karen Karnes
Howard Kottler
Ron Lang
Bruno LaVerdiere
Marilyn Levine
Ken Little
Michael Lucero
Jim Makins
Graham Marks
David Middlebrook
Judy Moonelis
Jens Morrison
Donna Nicholas
Ted Randall
Don Reitz
Daniel Rhodes
Jacquelyn Rice
Tom Rippon
David Shaner
Richard Shaw
Paul Soldner
Rudolf Staffel
John Stephenson
Susanne Stephenson
Lizbeth Stewart
Toshiko Takaezu
Jack Thompson
George Timock
Robert Turner
Ken Vavrek
Patti Warashina
Paula Winokur
Robert Winokur
Daisy Youngblood

THE CLAY STUDIO

The Clay Studio Gallery
49 North Second Street
Philadelphia PA 19106

215 925 3453

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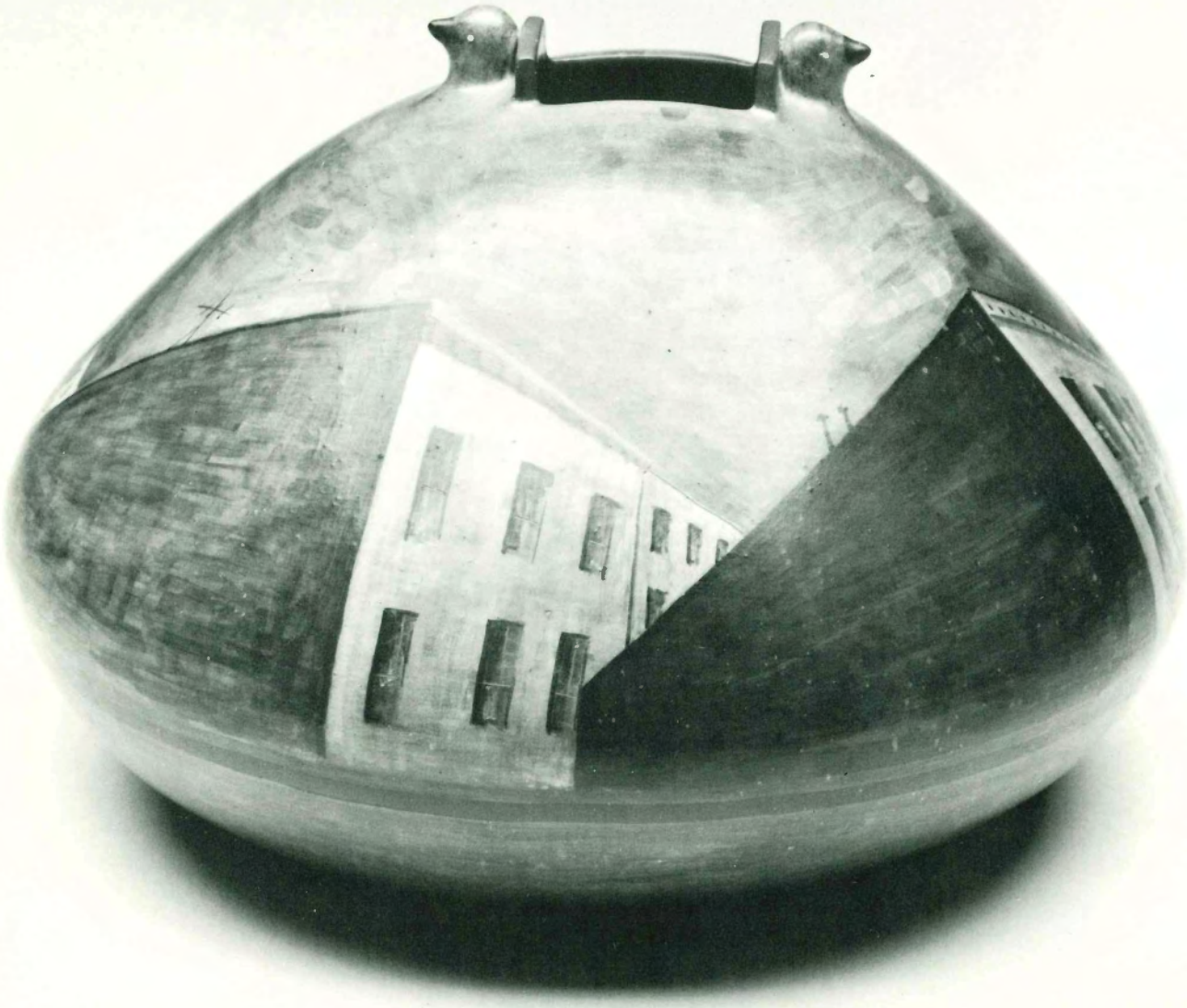
L I D Y A B U Z I O

September
Thomas Segal Gallery
Boston

February
GARTH CLARK GALLERY
New York



Untitled, 1982
Burnished earthenware
9½" h.

Thomas Segal Gallery 73 Newbury Street Boston, MA 02116 Tel: (617) 266-3500 Tues-Sat 10 to 5:30 or by appointment

The artist is represented by

Garth Clark Gallery 5820 Wilshire Boulevard Los Angeles, CA 90036 Tel: (213) 939-2189 Tues-Fri 11 to 5, Sat 12 to 4

FIBER Nancy Herman
GLASS Jon Kuhn
APRIL 10 - MAY 1

The Works Gallery Contemporary Art

Jon Brooks **WOOD**
Mona Brooks **PORCELAIN**
Marcie Zelmanoff **JEWELRY**
MAY 15 - JUNE 5

WOOD Ben Mack
CLAY Bennett Bean
JUNE 12 - JULY 3

319 South Street, Philadelphia, Pa. 19147 (215) 922-7775 co-directors Rick & Ruth Snyderman

meyer breier weiss

MAY 31 - JULY 2
NEIL WILLIAMS

Building A Fort Mason Center San Francisco, Ca. 94123 (415) 928-2119

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Selections from the

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Rudy Autio
Mary Jo Bole
Robert Brady
Karen Breschi
Nancy Carman
Jack Earl
Viola Frey
Dennis Gallagher
Andrea Gill
Arthur Gonzalez
Robert Hudson
Michael Lucero
Steven Montgomery
Ron Nagle
Art Nelson
Lucian Octavius Pompili
John Roloff
Robert Turner
Peter Vandenberge
Peter Voulkos
Patti Warashina

Works by

JUDY MOONELIS

MARCH 25/APRIL 24

THE HECKSCHER MUSEUM
Prime Avenue
Huntington, NY 11743
516 351-3250

Catalog available

Viola Frey
April

Jun Kaneko
May

Judy Kepes
June

Quay

254 Sutter Street
San Francisco, California 94108

Tony Costanzo
April

Julia Huette
May

Takako Araki & Keiji Ito
June

Braunstein

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San Francisco, California 94108